

# PREFACE

This edition of Bhatta Nārāyaṇa's *Verulambara* needs no apology. The University of Bombay has prescribed this play for students appearing with Sanskrit as their Second Language at the Intermediate Arts examination (1954-55). I have planned this edition with a view to making everything that is expected of an I A student available within the two covers of the book. Thus the text has been printed, taking care that the type used for verse makes them stand out from the rest of the portion. For proper passages, Sanskrit as well as Prakrit, such type as would cause no strain to the reader has been used. For easy reference (to explanations in the Notes) the line after every verse are numbered. A page which occurs before the first verse in any act would be indicated as O 2 for instance, in case it occurs in the second line of the text of the act. Supposing the act happens to be the third, it would be indicated as III, o 2. Student should follow this method well to enable them to locate explanations of word and phrases in the Note. At the top of every even page indicated in a corner the position of the first line on the page. Thus on page 139 '[- १२ -' at the right hand corner convey that the first line on that page is the third after the twelfth verse in the fourth act. In the top corner on every odd page it is the position of the last line on the page that is indicated. Thus on page 131 '[- ११ - ११ ]' in the left hand corner at the top conveys that the last line of the text printed on that page is the eleventh after the fourteenth verse in act IV. I have tried to give as far as possible a literal translation of the text. In the Note beside giving the *anvaya* of every verse the main words in the sentence contained in the verse are printed in bold black type so that by reading those words the essence or the purport of the verse can easily be followed. Wherever necessary the *alamkar* is in the verse have been named and explained.

The General Introduction covers practically the entire range of topics the I A students are expected to master. Thus the Date of the Author and all other information that can be culled regarding him, the Source of the *Verulambara* with changes introduced by Bhatta Nārāyaṇa, the significance of those changes, the author's style, his skill in character delineation, the vexed question 'Who is the Hero of the *Verulambara*?' have all been dealt with at full length. At the end of the General Introduction



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## GENERAL INTRODUCTION

I.

### Information about the Author

Getting the personal account of an author is perhaps the most difficult task that can be set to a student of work in Sanskrit. The statement is particularly true in the case of Bhatta Narayana the author of the *वेणीसुधार*. Besides the traditional account available from chronicles of Bengal like the *विंतीश्वरचरित*, *बंगमहाकाव्य*, *राजानन्द* and *दक्षिणोद्योगचरित*—which works are but a poor substitute for history or biography proper, and besides whatever the author states in the *प्रस्तावना* of the *वेणीसुधार* and in some subsequent parts of the play to be indicated later, there is very little indeed for the reader to rely upon. Information thus culled one has to remember cannot be said to have an absolute certainty about it.

In the absence of definite information one has to make the most of what can be inferred about the author of the play.

Leaving what the *विंतीश्वरचरित* and similar other chronicles of Bengal have to say about the author of the *वेणीसुधार* for being considered later it would be worth while collecting such bits of information as भट्ट नारायण has himself not on all occasions quite intentionally, left for us. (The *नाट्य*, the *प्रस्तावना*, the *प्रवेशक* occurring between Acts II and III of the play and a few stray lines such as Act I 23, Act VI 43 and 46 (which latter is the *समाप्ति* of the play) will with advantage be carefully read. Collectively all these throw an amount of light on the *नित्य*, the *वास*, the *literary* acquisitions or learning and the *religious* even *philosophical* inclination of the author.

(A) *Evidence of the text*—(a) It is thus definite, that the author's name was भट्ट नागयण—'भट्ट' showing that he was a Brahmin by caste (Read वशागन्धे ब्राह्मणशोणित स्वत्वेत् । दहदहत् गल प्रविशति Act III also where the Rakesh is made to show a special regard for Brahmins, adding to the same, the author's admiration of Vśatthaman in Act IV) The expression कवेर्मृगराजलक्ष्मण need not present a stumbling block as indicating that the surname of the author was 'Simha' For, as has excellently been shown by Prof. A. B. Gajendragadkar, it is an extremely artificial rendering of the text to regard मृगराजलक्ष्मण as a term that paraphrases the surname of the poet (Read तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृतिः वेणीमहार नाम नाटकं प्रयोजनमुद्यता वयम् ।) (b) Further, it is clear that भट्टनारायण was a close student of the national epic of India Mahabhārata as he actually has dramatized a good deal if not the whole of the epic story (c) His fondness for the figures of speech (of which more in detail, later under Style of Bhatta Nārāyaṇa) and the fact that subsequent rhetoricians have drawn upon the वेणीमहार in discussing many technicalities of the *Sāhityaśāstra* prove his mastery of the अलंकारशास्त्र. (Cf I ii II 23-24 discussed by विश्वनाथ in his साहित्यदर्पण and notes on the same) (d) The stanza 'आत्मामा विहितरतया' etc. (Act I, 23) shows that he was familiar with the Vedānta philosophy. The stanza 'इतगुरुमहदादि-' etc. (Act VI 43) displays his acquaintance with the cardinal tenets of the Sāṃkhya philosophy, though these he mixes up with a Vedāntic idea in that very stanza (e) From the elaborate instructions that युधिष्ठिर is made to impart to his spies and ministers in the beginning of Act VI (read especially stanzas 2 & 3) and from what दुर्योधन is made to ask राजय (read at 5 हीयमानान् किल रिपून् नृपाः सदधते कथम् । दुःशातनेन हीनोऽहं सानुजः पाण्डयोऽयुना ।), if not also from the use of the technical term 'मण्डल' in the भस्तवाक्य, it is obvious that भट्ट नारायण had cultivated no mean acquaintance with the राजनीतिशास्त्र (f) From 'तदत्र कवि-पारश्रमानुलोभाद्वा उदात्तरुथावस्तुल्योऽग्राद्वा नवनाटकदर्शनमुन्मूलकाद्वा भवन्निस्वधान दीयमानमभ्यस्ये in the प्रस्तावना, which is reminiscent of the विक्रमोर्वशीय, I 2 २० also from 'शस्त्रमयमाश्रित्य प्रवर्त्यता संगीतम्' and the following stanza descriptive of that season in the वेणीमहार Act I, which



reminds the reader of 'श्रीष्मन्मयमविकृत्य गीयताम् ।' and the following stanza de cryptive of that seen in the *आकुन्तल* Act I, and again from the device of listening to the confidential talk of ladies (or girls in the *आकुन्तल*) while the king remains concealed behind creepers that is used by कालिदास (शा० Act I) and मञ्जनायक (वे० Act II) in common it is not too much to infer that मञ्जनायक read the works of कालिदास to the extent of being directly influenced by the latter (g) And may we in the absence of definite chronology, hazard one more detail of a like kind? Can we not say that 'कणत्कनरुकिणिनीनालवङ्कारविशा' (शक्ति) of मञ्जनायक (वे० Act IV) is an echo such as can be recognised of 'कणत्कनरुकिणिनीनालवङ्कारविशदने' of मञ्जुनि and then add that this is another poet of renown that perhaps influenced our author to some extent (h) All the three stanzas in the first act constituting the *नारी* of the play—the first two directly speaking of कृष्ण, the third speaking of शिव but contriving all the time to pay a glorious tribute to विष्णु (read 'हृदय विष्णुना सम्मिलन वे. I, 3) declare that मञ्जनायक was a follower of a school that was devoted in an unstinted manner to God Vishnu. This view is corroborated by the fact that throughout the play मञ्जनायक makes his characters such as युधिष्ठिर, मौमनेन etc speak of वामदेव as the Lord divine (मगवान्) "मम तु च मय्यद्विष्टैः विना पुरुषोत्तम" (न VI 4b, 10) confirms the conclusion that मञ्जनायक was a मागवत. Some uncertainty does, however, attach to the question whether it was the पाञ्चरात्र philosophy that he followed. Despite मञ्जनायक's having been a devout worshipper of वामदेव, in the वेणिसंहार at least he nowhere betrays his adherence to the most important of the पाञ्चरात्र tenets (—stated by the great शम्भुचार्य in the words 'मञ्जनेवैना वालुदेवो ... चतुर्वामान प्रनिभय प्रातृष्टो वामदेवयूत्तरुपण मय्यण्ययूत्तरुपण प्रतुम्नयूत्तरुपणानिरुद्धव्यूह रूप' च । नालुदेवो नान परमानाचरते । सय्यणनाम जीव । प्रतुम्ना नाम मन । अनिरुद्धा नामा हमार । *Brahma utramkarabhasya* II, ii 42 introductory remark.) The conclusion in this matter would have to be expressed guardedly. Though it is not unlikely that मञ्जनायक was a follower of the पाञ्चरात्र system वेणिसंहार does not supply any positive evidence of the fact (i) Lastly, we can reasonably think of मञ्जनायक's having

had a proficiency in the science pertaining to the institution of sacrifice (युवमीमासा). The elaborate metaphor which speaks of battle being identical with sacrifice (I, 22) can be taken to be not merely casual in nature.

(B) *Evidence of traditions*—This need not detain us for a very long time. Though accounts given by several works differ in some minor points a consistent story can be made out of them. Bhatta Narayana, the traditions tell us, hailed from Kanyakubja or Kanoj and was a Brahmin with शाण्डिल्य as his gotra. The story goes that he migrated to Gauda or Bengal as he was specially invited by one King Adisura for officiating as a priest at a sacrifice 'which Adisura wanted to perform'. Prof. A. B. Ghendragadkar thinks that this migration of Bhatta Narayana from Kanyakubja to the Gauda country is corroborated by contemporary history. Whereas Kanoj was the stronghold of aggressive Buddhism 'pro-Brahmanic and anti-Buddhistic tradition continued in Bengal. It, therefore, sounds quite reasonable that Brahmins following Vedic religion should migrate to Bengal from Kanyakubja in order to be able to follow their ancient religion of sacrifice without molestation'. Another detail that the traditional accounts supply is, that Adisura rewarded Bhatta Narayana with a grant of five villages. Some scholars have suggested that the incident of five villages being demanded by Yudhisthira occurring in the Venisamhāra (Act I) has thus an autobiographical importance from the point of view the author of the play. In the Gauda country, we further learn, Bhatta Narayana prospered—'the number of those villages increased and Bhatta Narayana became founder of a dynasty of King'. Tradition also speaks of Bhatta Narayana as the first ancestor of the present illustrious Lagore family.

Before concluding, only one thing need be stated. It is that though the traditions cannot in all respects pass muster for history, the tendency of modern scholarship is to accept that Bhatta Narayana of the chronicles of Bengal is none else but Bhatta Narayana, the author of the वेणीसङ्घार.

## II

## Date of Bhaṭṭa Nārāyaṇa

In a signing date, to author in who a case they are not decided conclusively on the strength of unquestionable evidence, the procedure generally followed is to consider what the 'internal evidence' and the 'external evidence' tend to show. Of the two the former is a reference that the author in question makes to his predecessors. Though in the preceding section it was pointed out that Bhaṭṭa Nārāyaṇa betrays an acquaintance with Kalidāsa (and perhaps Bhavabhūti's) works the detail cannot be regarded as supplying us a strong piece of internal evidence. Naturally it is the external evidence, i.e. the reference made to the author in question by those that came after him that is to be sought as an aid. In point of this latter i.e. external evidence students of Bhaṭṭa Nārāyaṇa are particularly lucky as the *Venisambhara* is laid under contribution by a large enough number of Sanskrit rhetoricians that were attracted to his work already available to them.

(1) Important among such authors are to mention the late 1st and the earliest 1st, विश्वनाथ (1300 A D) मम्म (1100 A D) क्षेमेन्द्र (1070-1010 A D) मोदक (1600-1014 A D) घनश्याम (950 A D) आनन्दवर्धन (840-870 A D) and दामन (700-800 A D). This gives us the *terminus ad quem* for the *Venisambhara*. Bhaṭṭa Nārāyaṇa could not have flourished at a time later than the second half of the eighth century. But some years have to be allowed for the *Venisambhara* having secured its popularity for itself. This may well take Bhaṭṭa Nārāyaṇa to the last quarter of the seventh century, or a few years preceding that period.

(2) Prof. A. B. Gajendragadkar notices the fact that Bāṇa who flourished in the first half the seventh century, refers to many of his distinguished predecessors but fails to mention Bhaṭṭa Nārāyaṇa, it is possible for one to think that भट्ट नारायण was the successor of Bāṇa. Combining this with what has been said of Vamanā etc. in (1) we come to the conclusion that भट्ट नारायण must have lived between 600 and 750 A D.

(3) Ādisura who according to Bengali traditions is said to have invited Bhaṭṭa Nārāyaṇa to settle in his province is regarded as the originator of the Sena Dynasty. This dynasty reigned in Bengal according to Cunningham between 600-1100 A D. This

fact supports therefore what we have come to in (2) (4) Hsien Tsing in his account of his travels refers to Amśavarman a King of Nepal who had his sister Bhogadevi married to a Prince Surasena. Surasena is again identified with Ādisura. As Amśavarman is said to have ruled about 614-652 A. D. the latter half of the seventh century comes to be Ādisura's and consequently, Bhatta Nārāyaṇ's date.

This date is corroborated by the contemporary history, reference to which is made in I above. It gets confirmed according to Professor A. B. Ghendradkar by the consideration of Bhatta Nārāyaṇ's style. Bhatta Nārāyaṇ's style and Bhavabhūti's style are in his opinion much similar and probably belong to the same literary era. As Bhavabhūti is placed sometime between 675 to 725 A. D. we can say that our date for Bhatta Nārāyaṇ gets confirmed enough though 'it cannot be known whether he was a predecessor contemporary or successor of Bhavabhūti.'

Wilson in his 'Theatre of the Hindus' observes in this connection. Ādisura is supposed to have reigned three centuries before our era but if we may place any dependence on Abulfazl's list of Bengal kings he was the twenty-second prince in descent from Balal Sen, who it is well known, reigned in the thirteenth century. Assigning then the moderate duration of about three hundred years to these intermediate princes, and admitting the tradition with respect to Bhatta Nārāyaṇ the Venisamhara might have been written about the eighth or ninth century 'a period not at all incompatible with the comparative harshness of its style and the rudeness of its execution, particularly if we conclude agreeably to tradition that it was among the earliest results of the introduction of Brahmanical literature into Bengal.

White discussing the same question in the introduction to his edition of the *वेणीसुद्ध* Julius Grill concludes that our author must have lived in the 6th or 7th century A. D.

Max Müller taking मदनारयण who is mentioned as a companion of वाग in the *हृषीकेश* in his wanderings to be the same as मदनारयण would make our author a contemporary of the celebrated author of the *Kadamārī*.

Though the views of Wilson Grill and Max Muller are referred to for giving a complete account of the question the conclusion in the matter is, as shown previously that भट्टनारायण probably belonged to the period between 600 A D to 700 A D

### III

#### Character-delineation

The importance which character-delineation enjoys in the art of writing plays cannot be exaggerated. It is one of the major factors by which a literary artist whatever be the form he chooses as his medium stands or falls. An effective characterisation goes to constitute half the success of a play. Contrariwise, a failure on the part of a play-wright to represent to his readers men and women as he has viewed them, men and women along with their desires and ambitions, motives and life-principles mar considerably the play as a whole. Whatever else Bhatta Narayana has or has not succeeded in achieving there can be no denying the fact that characterisation is his veritable *forte*. It has truly been observed that the wide popularity that the play has enjoyed ever since its introduction into the world of Sanskrit letters, it has enjoyed because of the masterly manner in which Bhatta Narayana has conveyed to us his conception of युधिष्ठिर and द्रुपदः, कर्ण and अश्वत्थामन्, भीमसेन and दुर्योधन, द्रौपदी and मानुमती and of even the सती of मानुमती. A detailed account of some of these would fittingly be included in such an appreciation of the play as is attempted here.

Bhatta Narayana was fully aware of the role that the 'principle of contrast' and the 'principle of similarity' play in the art of character-delineation. He consequently has given us group-studies. Bhimasena and Duryodhana thus both go together and stand apart one from the other; the same is the case with Karna and Ashvatthaman, with again Draupadi and Bhānumati. Every member of these pairs has in some respects a remarkable resemblance with the other and still there are traits in which the constituents of the pairs differ from each other.

(1) *Bhimasena*—Quite appropriately it is Bhimasena, the hero of the play (for a fuller discussion of this question read

“Who is the hero of the *Venisamhāra*?” that follows), that claims our attention before all others. Far from being a blood thirsty and boastful bully that he is said to be by some *Bhīmasena* embodies a view point a typical philosophy of life. The philosophy of life can very aptly be described in the words of the ‘Song Celestial’ as of the ‘ये यथा मा प्रपद्यन्ते तास्तथैव भजाम्यहम् ।’—sort ‘Tit for tat’ was the guiding principle of Bhīmasena of the *Venisamhāra*, much more than it could have been of any other of his brothers. There is little wonder, then that the very first time that he appears before us he is all impatience against the Kauravas that have inflicted many an insult on the Pandavas in the past (Vide ‘स्वस्था भवन्ति मयि जीवन्ति घातराग्रा ।’ I, 8). He cannot tolerate for just a day at least, even the seniority of his ruling elder brother Yudhishthira (Vide अद्यैक दिवस ममासि न गुरुर्नाह विधेयस्तद । Act I 12). And if any of his younger brothers wants to abide by His Majesty Yudhishthira he is free to do so they are all free to conclude any wanton treaty with the ignoble impossible sort of Kauravas. He shall have nothing to do with them with their sophisticated nicety that puts them to shame to kill their enemies and makes it possible for them to remain gloriously unashamed at the dragging by her very hair, of their wedded wife, openly done by the enemy (Vide क्रुधा सधिं भीमो विषट्यति यूय घटयत । I, 10 and युष्मान् हेषयति क्रोधाहोत्रे दनुकुलजय । न लज्जयति दाराणां सभायां केशवपणम् ॥ I, 17). For a while he believes that Yudhishthira has gambled away not only his kingdom but also what is really the priceless treasure of a Kshatriya viz, his heroic lustre. It is these feelings freely expressed by Bhīmasena that have misled some into believing and maintaining that he is a mere ‘bully’. But that is doing sheer injustice to his nature. No one can state with any justification, that Bhīmasena is altogether innocent of such social virtue a sense of respect for the elders readiness to show penitence for whatever is said or done while under the influence of anger. His conciliatory words to सहदेव such as ‘वल्ल, (instead of the earlier ‘अपि च रे मूर्ख’) आगम्यताम् । यदायं युष्मिं सधानमिच्छन् अस्मान् पीडयति तद्वचनमपि पश्यतु ।’—and the fine generalisation that he so naturally gives in the course of conversation ‘युक्तमेतत् वन्या सट् गुरुव ।’ Act I, (another occasion in Act V) should make us halt and think before blaming Bhīma-

sena. At least the way he bears himself towards युधिष्ठिर after the slaughter of the greatest of his enemies, Duryodhana, in Act VI should convince all of his humility and good breeding. Impatient though he is to tie up the hair of Draupadi, he modestly seeks permission of युधिष्ठिर in words that only an obedient younger brother can utter - आर्य स एवाहम् । तन्मुञ्चतु मामर्थः क्षणमेवम् । Previous to this, Bhīmasena has prostrated himself at the feet of Yudhishthira. We have to add to this, that for द्रौपदी he had the tenderest of feelings and the softest of ways. His frank apology for having unwittingly disregarded Draupadi 'देवि वर्धितामर्षेस्त्वाभिरागनापि मनती नोपलभिता । अतो न मन्यं वतुमर्हसि' settles the question finally.

In short, भीमसेन is an inveterate enemy of the wicked that go on breaking their promises, the type of physical strength and mental outlook on life that cannot tolerate the snobbery of those that are in power, the type that seriously doubts the utility of the policy of '*laissez faire*' carried on an *infinitum*, and is one who would prefer taking issues in his own hands and rushing to action, to sitting with folded hands and hoping that 'somehow truth will triumph in the long run.'

(2) *Duryodhana*—If Bhīmasena is the hero, Duryodhana is the villain of the piece. A careful reader easily sees that Bhatta Nārāyaṇa has devoted greater space to the delineation of Duryodhana's character than that he has to that of the hero. The entire Second Act where दुर्योधन is shown to be voluptuous and that too at a time when his presence was most needed on the battle-field, Bhīma the commander-in-chief having fallen, is deliberately arranged. Bhatta Nārāyaṇa has even invented certain details that serve his dramatic purpose admirably well (Of these, more under 'Changes introduced by मद्र नागयग'). Besides this *voluptuousness*, the suspicious nature of दुर्योधन displaying itself mainly in the shape of *jealousy*, has well been brought out (Vide - अहं कुल्योचितमस्वाः पापाया अशालीनत्वम् । Act II). His seizing the opportunity when मानुमती begs permission of him to observe a vow there being no other concern of hers in so doing than accomplishing 'the cherished desires of my Lord himself' (आर्यपुत्र, न खलु मे आशङ्काकारणं युष्मासु सेनिहितेषु । कित्वायं पुत्रस्यैव

मनोरथसंपत्तिमभिनन्दामि), by answering that there was no other desire he entertained except that he should be able to enjoy his beloved's company at will (अयि सुदरि, एतावन्त एव मनोरथा यदह दयितया सगम स्वेच्छया विहरामीति), amply shows how completely under the sway of passion he was. The mention of his bare lip that could easily accommodate Bhanumati's अधनस्थल produces in our mind utter disgust for him (Act II 23) though we have again to remember that Bhatta Narayana *wants such a disgust to be produced in the minds of his readers*. The darker the colours in which the villain is painted the better does the hero shine out against that background. दुर्योधन's arrogance and pride also are evidenced by the light manner in which he receives the tidings brought to him by the mother of Jayadratha, that Arjuna has vowed that he would either kill Jayadratha that day before sunset or commit suicide. The bantering reply एवमेतत् । सर्वजन प्रसिद्धिवाग्मिता पाण्डवानाम् । and again the question अन्यथा मात का शक्तिरस्ति धनञ्जयस्यान्यस्य वा . नामापि गृहीतु ते तनयस्य । Act II throw light on his careless hauteur.

In the third act we see how Duryodhana implicitly believes in whatever the (according to भट्ट नारायण) intriguing ambitious Karna speaks to him about the venerable preceptor Droṇa and the innocent Aśvatthāman. It has to be noted however, that on having known दुर्योधन's pride and arrogance his voluptuousness and lack of all consideration for other persons' view-points one has not known all. The resolute Kṛṣṇa monarch, who is every inch a monarch by the bye, has many relieving features also in his nature. In point of affection towards his brothers and even more than that towards Karna by whom he always stood and for whom he displeased even the veteran Kṛpa and the young capable Aśvatthāman, he stands second not even to युधिष्ठिर whose resolve was that if even one of his younger brothers were to die on the battle field he would follow him in death (Read अपुष्करमिदम् । उपक्रियमाणमावे - १ e दुःशासनादीनामभावे - निमुपकरणेन १ e मया दुर्योधनेन and मामुद्दिश्य त्यजन्प्राणान् केनचिद् निवारित [-कण -] । सत्कृते त्यजतो वाप्य किं मे दीनस्य वार्यते । Act V). The fact that even after having lost all his brothers and supporters he does not so much



as think of concluding a treaty with युधिष्ठिर, though implored to do so by his old and helpless parents so appealingly, makes the readers look up to the 'villain' with respect. Nor does the *unanswerable logic* in the argument that he makes on this occasion against what धृतराष्ट्र, गान्धारी and सत्य said to him, fail to impress us. He deplores the fact that both गान्धारी and धृतराष्ट्र have almost forgotten that they were क्षत्रिय and as such expected to preserve their spirit against all odds. So overwhelmed by grief for their lost sons were they! The suggestion thrown out by the wily old man धृतराष्ट्र that दुर्योधन should by some secret, or underhand manner, kill the पाण्डव, *simply does not recommend itself to दुर्योधन*, क्षत्रिय to the marrow that he was. (Read in this connection stanzas 6 and 7 Act V and प्रत्यर्थं हतमन्धवा मम परे हन्तुं न योग्या रहः । किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्यं रणे । 8, *ibid*). Finally, on having lost even द्रुपद, His Majesty Duryodhana repairs to and hides himself in a lake as he is ashamed to show himself up, without having carried out his resolve of killing the Pāndavas single-handed. The inevitable happens—but all along by sheer force of consistently spirited, though haughty demeanour, Duryodhana has impressed the readers so much that, for a while, they feel tempted to believe in the words 'माहं केवलमैतु देवमुना निष्पाट्वा मेदिनी ।' which he has uttered himself on a former occasion. 'Proud and arrogant, self-confident, vain and selfish' Duryodhana definitely is, but the charm in the delineation of Bhatta Nārāyaṇa lies in this, that even so, he excites the sympathy of the readers. Even a villain has occasionally an element of greatness in him. Duryodhana as delineated by Bhatta Nārāyaṇa is a typical representative of the class of great and may we add, paradoxical though it may appear, *noble villains*.

(3) & (4) *Kaṛṇa and Aśvatthāman*—The third act makes an interesting reading as Bhatta Nārāyaṇa presents to us therein *his conception* of Aśvatthāman and Kaṛṇa. 'His conception' is said with a purpose. For if one follows the third act carefully, one is convinced that Bhatta Nārāyaṇa wants to raise Aśvatthāman in the esteem of his readers, lowering Kaṛṇa down at the same time. The enthusiastic young warrior that Aśvatthāman is, he is shocked to see the Kaurava army, even while, as he belie-

ve his father is commending it. It will become a warrior's son, himself a warrior, to point out the futility of running away from the battle field when death, sooner or later, is bound to overcome all (अथ मरणमवश्यमेव जन्तो. किमिति मुधा मलिन यज्ञं कुरुष्वे ।). When he learns to his great sorrow, that his father has been killed in the most ignoble manner by the Pāṇḍavas, all his filial love, all his regard for his father wells up. The brave youth begins bemoaning the death of his father and even wishes to cast off his weapon. It is only on being consoled with no small difficulty by his maternal uncle Kṛpā, that he prepares himself again to continue fighting. It is of great moment to note that Aśvatthāman is conceived by Bhaṭṭa Nārāyaṇa attached no importance to the office of the Commander-in-chief of the army to which Kṛpā wanted Aśvatthāman to be appointed (Aśvatthāman's words in reply to Kṛpā's "सैन्यापत्येऽभिपिच्य भवतमिच्छामि समरभुवमवतारयितुम् ।" are 'मातुल, परतन्त्रमिदमस्मिन्नस्मिन् च ।') Whether as the Commander-in-Chief or as an ordinary soldier, Aśvatthāman wanted to avenge his father's murder without loss of time.

Just all this while, Karna (as depicted by Bhaṭṭa Nārāyaṇa) has been busy poisoning the ears of His Majesty Duryodhana. He does not observe even the ordinary rule of courtesy that one should not talk all of the departed. 'The Brahmin in Droṇa showed himself at the last moment'. 'Droṇa wanted all the अश्विन to perish in the great Kaurava Pāṇḍava battle by clashing against each other and to install Aśvatthāman to the sovereignty of the earth but his death made all that impossible and that explains Droṇa's allowing himself to be killed, 'this selfishness of Droṇa was well known by King Drupada and so it was that the latter did not allow Droṇa so much as residence in his own kingdom'—such are the insinuations that the slandering Karna, by slow but sure degrees, is making. On coming face to face with Aśvatthāman, it is Karna who takes the offensive by casting a reflection on Droṇa. He further tries to damp the enthusiasm of Aśvatthāman by such words as 'वक्तुं मुक्तामिदम् । दुष्प्रमथ्यवोसे-  
शुम् । बह्व कौरवदलेऽस्य कर्मण गता ।' The simple minded sincere Aśvatthāman who is deeply affected by his father's death replies that in whatever he said, he had not the least intention of running

down other heroes of the Kauravpikas—that merely his grief made him say so. Karna goes a step further and addressing Aśvatthaman as ‘Oh fool’ advises him to go to the battle field and not brag in the fashion he was doing. Young Aśvatthaman cannot bear all this and then a regular quarrel ensues during the course of which Karna refers to Drona’s having cast off the weapons, Aśvatthaman speaks of the low birth of Karna. Karna utters the famous stanza ‘सुतो वा सूनपुत्रो वा यो वा का वा मवाभ्यहम् । दैवायत्तं कुले जन्म मदर्शनं तु पौरुषम् ।’ says further that had it not been laid down in śāstras that a Brahmana should not be killed, he would have long before made away with this bo’u of an Aśvatthaman and thus excites Aśvatthaman to cut off his sacred thread in effect, cast off his caste and challenge Karna to a single combat. With great difficulty could the fight be avoided by Kṛpa and Duryodhana. Towards the end of the act, Aśvatthaman has already cast off his weapon with a view not to use it again so long as Karna is at the head of the army. When he hears, however, the triumphant shout of Bhīma who has caught hold of Duśśasana he repents for his vow ‘सत्याप्यन्तु श्रेयो विवस्वगे नरसोऽस्तु मे । भीमाद् दुःशमनं त्रातु त्यक्तमत्यक्तमायुधम् ॥’ and ‘दुःशमनस्य रुधिरं पीयमानेऽप्युदासितम् । दुर्योधनस्य कर्तास्मि किमन्यत्प्रियमाहवे ।’ stand testimony to his straightforward, guileless nature. On seeing how he is spurned by Duryodhana later after the death of Karna (Act V) one really feels that Aśvatthaman is so far as the Vengeance is concerned, ‘more sinned against than sinning’.

(5) and (6) *Draupadi and Bhanumati*—Both the ladies are depicted as devoted wives or typical *pātrīkas*. But then beyond that point of similarity, there is very little that is possessed in common by the two. Judging from the sketchy representation of Draupadi that Bhīṣma Narayana has made in Act I and supplementing it by what he further makes her say and do in Act VI it is not difficult to see what kind of a woman Draupadi was. It is clear, that she was constantly goading Bhīmasena on to action. That she would call a spade a spade is obvious from ‘नाय न लज्जन्त एते । (i.e. युधिष्ठिर and others)—त्वमपि तावन्मा विस्मयी ।’ If Bhīmasena is angry, she would not mind

his ignoring her even. She is thus made out to be the more active (or at least less passive), more outspoken of the two ladies urging 'her lord' Bhūmisenā achieve the cherished end viz the utter annihilation of the enemy. The softer touch so typical of Hindu women is to be read in her 'नाथ, मा एतु याज्ञसेनी-परिभवोद्दीपितकोपानला अनवेतिशरीरा सचरिष्यथ । यतोऽप्रमत्तसचरणीयानि तदुपगमि श्रूयते ।' Act I and in 'नाथ, विस्मृताख्येन व्यापारम् । नाथस्य प्रतादेन पुनरपि शिक्षिष्ये ।' further in Act VI. As contrasted with Draupadī Bhanumatī is considerably mild. Even for undertaking a plan calculated to secure the safety of her husband she would stand in need of Duryodhan's permission (आर्यपुत्र, अभ्यनुज्ञाताया (स्वयास्ति मे कस्मिन्नपि नियमेमिमांश ।) From what Śhadevā says it is also possible that but for her husband's evil influence, she would not have displayed any crookedness. 'The creeper though sweet being surrounded by a poisonous tree makes people fall in a swoon' (Act II, 20-1-2). Had it not been for Duryodhan's influence one wonders whether Bhānumatī would have taunted Draupadī with the words 'अयि याज्ञसेनि पञ्च प्रामाः प्रार्थ्यन्त इति श्रूयते । तत् कस्मादिदानीमपि ते केशा न सम्ययते ।' Her concern for her husband's success, Bhanumatī also expresses but in her own time way and when Duryodhan turns a deaf ear to her caution, she keeps quiet (Act II).

The section may well be brought to a close on noting one more thing, that all the remaining characters such as Yudhishthira, Gandhārī and Dhṛtirastra, even the mischievous Carvā (almost an invention of Bhatta Narayana) and Bhānumatī's sakhī are drawn with a deft hand. 'ततोऽलीक कथयन्ती प्रियसख्या अपराधिनी मविध्यामि । स इदानीं रिग्धो जनो यं पृष्टं परुषमपि हितं भवति ।' of मानुमती's सखी shows how Bhatta Narayana could save the minor characters from being merely conventional. The same holds good *mutatis mutandis* of the Ceti of Draupadī who tells भीमसेन that द्रौपदी was not required to say anything in reply to मानुमती. The Ceti's words are 'कुमार, यदि परिजनहीना भवेत्तदा देवी भवति ।' Act I.

## IV

## Style of Bhaṭṭa Narāyaṇa

To turn now to the consideration of the literary style of Bhaṭṭa Narāyaṇa. It may be stated at the outset, that Bhaṭṭa Narāyaṇa has been both misunderstood and misrepresented by critics in this respect. Thus (1) Bhaṭṭa Narāyaṇa is blamed by many for having adopted for his composition the *gaudīya*, which attaches too much of importance to 'ojas' (vigour) and consequently abounds in compounds (and we may add long sentences and involved constructions. Read 'ओज समासभूयन्त्वम्'।) A resident of the Gaudī country, Bhaṭṭa Narāyaṇa believed literally in the dictum current in the country that 'ojas' constitutes the very life breath of prose (Read in continuation with the definition of ojas, 'एतद् गद्यस्य जीवितम्।') (2) If adherence to the *gōṇī* *rīti* was Bhaṭṭa Narāyaṇa's *sin of commission* there is another *sin of omission* also which the critics declare, he committed. That was his failure to understand the supreme merit of the *vaidarbī* *rīti* characterised peculiarly by the qualities of 'lucidity' (प्रसाद), 'sweetness' (माधुर्य) and 'vigour' (ojas)—*judiciously combined*. Bhaṭṭa Narāyaṇa's rough and rugged writing is pointed out as a typical instance of the breach of the rule that प्रसाद should be cared for to the utmost.

As against (1) it has to be pointed out that though in a few cases, such as some of the sentences put into the mouth of Bhanumatī and her friend (सगि, रोषणितरुनरुपमदूरीन स्तान्नालातरालपतित निरुगनिवहेन पुरितप्रतिग इव etc and 'भगवन्, अग्रमहामरुदसहस्रान्, पृथदिशावधूसमण्डलकुदुमविशेष, सरलभुवनाङ्गनदीपर अत्र स्वप्रदर्शने यत्किमव्यन्याहित तद्गवत प्रणामग कुशपरिणामि मशतभ्रातृस्वार्थपुत्रस्य भवतु।), Bhaṭṭa Narāyaṇa really seems to have been led away by the canon of literary criticism of the days. *Heroic sentiment being the principal sentiment of the play and the strong, boastful and spirited persons such as Bhīmasena Duryodhana Karna and Asvatthaman being the vehicles of the same* Bhaṭṭa Narāyaṇa is thoroughly justified in depending upon the *gōṇī* *rīti* for the execution of his purposes. Not only has he not committed any 'sin of commission', but there could not, in fact, have been any

other thing more suited to the development of the Sentiment, and the delineation of the characters in hand (2) Against the latterly mentioned objection which is 'Bhṛta Nārāyaṇa's 'sin of omission—in so far as he has not paid any attention allegedly, to the significance of the poetic quality of 'perspicuity', it is to be remarked that it is not a fact that Bhṛta Nārāyaṇa was blind to the importance of *prasāda*. Instances can be shown by dozens and score where *pathos* being the Sentiment in hand, or else where tender moods of human nature being the subject under treatment *Bhṛta Nārāyaṇa* has written in a style simple as simple could be natural as natural could be. To quote only a few (१) मामुद्दिश्य त्यजन् माणा-नेनचिन्नं निवारितं । तस्मिन्नेत्यजतो राघव किं मे दीनस्य वार्यते । (२) अवसानेऽङ्गराजस्य योद्धव्यं भवता नृप । ममाप्यतः प्रतीक्षस्य कं वर्णं, कं सुयोधन । (३) गते भीष्मे हते द्रोणे कर्णे च विनिपातिते । आद्या चलवती राज्ञः दायो जेष्यति पाण्डवान् । (४) अममहतप्रतिज्ञेऽपि याते त्वयि महाभुजे । मुक्तयेऽद्यैव दत्तस्ते प्रियया सलिलजलि । Besides these, almost all the sentences uttered by Drupadi quite feelingly in Act I and VI, or why, even the loud and lengthy proclamations of Bhīmasena Duryodhana, etc are instances where *prasāda* far from being neglected is the very thing that the poet has achieved. Only an unprejudiced dispassionate and careful reading of the text is what is needed to convince those that are sceptical in this matter.

In addition to Bhṛta Nārāyaṇa's capacity to do justice to the matter in hand with the help of either *śloka*, or *prasāda* or in many cases with the help of both, we have to note that Bhṛta Nārāyaṇa's style clearly shows that he was fully alive to the importance of *appropriate metres*. Bhīmasena's energy gets its proper vent in शार्दूलविक्रीडितः Duryodhana leads his दयिता भानुमती gently and by degrees uttering a stanza in the द्रुतविलम्बित metre ('कुरु घनोरु पदानि शनैः शनैः, अयि विमुच्य गतिं परिवर्पिनीम्' etc). The pathetic condition of Duryodhana is properly depicted by the मदक्रान्ता (अद्वैवावा रणमुपगतौ etc Act IV). There are also instances where *Bhṛta Nārāyaṇa* has effectually matched the sense with the sound. The loud beating of the drum could hardly have been more appropriately described, than in the 'soundful' words मयायस्ताणवाभ्यं प्लुतकुहश्चलन्मन्दरध्वानधीर-ect (Act I 22) 'महाप्रलयं मास्तक्षुभितपुष्करावर्तकप्रचण्डधनगरजितप्रतिरवानुकारी मुहु' etc, (IV, 4) is

eloquent testimony of the rich imagination, that Bhatta Narāyaṇa possesses

This should not however, produce the impression that Bhatta Narāyaṇa's style is all merits and no flaw. Of carelessness (beginning with अह and ending with वयम् or beginning with मवान् and ending with त्वम्), grammatical mistakes like अच्यवसितुम् for अच्यवसातुम् is also the objectionable use of 'कौरव्य,' अलखेदयितुम् instead of खेदयित्वा ) a few involved constructions sentences of great length put into the mouth of female characters such as भानुमती and her सखी—the are some of the defects which no careful reader will fail to note. But then these need not be either emphasised or exaggerated. For the *nyaya* is एको हि दोषो (not to be taken literally) गुणसन्निपाते निमज्जतीदो निरणैविवाहः ।

To conclude, the perspicuity and the vigour of his style (as demanded by the occasion) in other words the elasticity of Bhatta Narāyaṇa's style the ease and propriety with which he could handle a variety of metres, the harmony obtaining between sense and sound above all, the various figures of speech with which he has enriched his prose and verse are as much an attraction for the readers of the Venisamhāra as the several characters delineated so skilfully by the author. Consequently, it would not be too much to say, that Bhatta Narāyaṇa's manner is admirably suited to the matter he wanted to convey.

## V

### The Source of the Venisamhāra and Bhatta Narayana's deviations from the same with their dramatic significance

Students of Sanskrit literature are aware of the importance of the two national epic of ancient India viz, the Rāmāyaṇa and the Mahābhārata not only to people in general but to literary artists also of the eminence of Bhaṭṭa Kālidāsa and Bhavabhūti. Two of the main groups into which Bhaṭṭa's plays are divided are (1) the Rāmāyaṇa plays and the Mahābhārata plays. For his immortal Śākuntalā Kālidāsa has drawn upon the Mahābhārata for the main incidents in the story of Duśyanta and Śākuntalā. Bhavabhūti's Mahāvīracarita and Uttararāmacarita have the

Ramayana as their source. Bhatta Narayana has based his play not on any single episode or story from among the innumerable ones contained in the Mahabharata but on the main story of the Kurava Pandava conflict itself which runs from one end of the epic to the other. In fact it would not be wrong to say that Bhatta Narayana wanted to present in the form of a drama—a *drśya kāvya*—what was at very full length already presented in the old epic (*śra mahākāvya*) known all over the subcontinent as the Mahabharata. To say that Bhatta Narayana dramatised what was already in the *śra mahākāvya* would, however, be doing injustice to him. Though by the very nature of things he could not deviate far too much from the source, the Mahabharata, he has introduced changes in the story of the epic of two kinds. (a) He has introduced certain changes which are his own *intentions or creations of his dramatic talent*. (b) He has effected some modifications in what was available in the *Mahabharata* so as to suit his purpose. While speaking of the source of the Veni maharaja it is, therefore, essential not to lose sight of the fact that Bhatta Narayana's work is not just a carbon copy of the original. There are conscious efforts on the part of the playwright to introduce some details which are of the nature of pure invention, and others which are modifications in the original admirably suited to the purpose of setting forth the theme of the play in a manner such as would attract readers and spectators.

(a) *Bhatta Narayana's intentions*. (1) The title of the play has to be followed very carefully. It means the *arrangement of the hair* [of Draupadi hanging loosely on her back, tied in a single knot, by Bhishma who avenged insults inflicted on her by drinking Dussasana's blood and breaking the thighs of Duryodhana]. In the Mahabharata, nowhere do the readers get the account of Draupadi having decided to keep her hair hanging loosely like the one of a *matangi*. Nowhere has Bhishma said he would arrange her hair with his hands gory on account of Dussasana's blood and with his body-stained all over by Duryodhana's blood. This change is, therefore, of the nature of an invention of the author of the play. It serves the purpose of impressing on the minds of the reader or spectators that the theme of the play is the avenging of insult inflicted on the heroine. This is achieved by the hero who makes short work of the villain (Duryodhana).



and his trusted lieutenant (Dussāsana) The sight of the heroine with her hair hanging in a disorderly fashion on her back right from the beginning of the first act till the end of the play was well calculated by Bhatta Narayana to catch the attention of the spectators. With absorbed minds are the latter sure to follow the unfolding of the story from the first to the least act (2). Another such invention of Bhatta Narayana is the narration of the dream by Bhanumatī to her friend and maid. This account is overheard by Duryodhana who a jealousy is roused on hearing Bhanumatī mention 'Nikula' with divine handsomeness. The whole incident is important not on its own account so much as because it enables Bhatta Narayana to make coming events cast their shadows before. The *patāksthāna* presented by the word '*bhagnam bhagnam*' immediately following Duryodhana's utterance '*mana wuyugmam*' the question '*kena*' and the Chamberlain's answer '*bhīmena*' is intended to give the audience an idea that the villain is sure to be punished for the wrong he has done. *Bhanumatī's character is a creation of Bhatta Narayana's genius*. If characterisation occupies a place of importance in the art of writing a play, Bhatta Narayana must be given credit for having presented a typical Hindu wife whose sole anxiety is the successful achievement of the cherished desire of her lord. The disgust that the whole scene creates in the minds of the audience for Duryodhana is evidently of great dramatic significance. For, the dark picture of the *khala puruṣa* thus serves to bring out in bold relief the figure of the hero of the play (3). In the last act Bhīma-ena declares that if he failed in finding out and killing Duryodhana that very day he would commit suicide. This vow of Bhīma is the dramatist's own invention and it serves a double purpose. It brings out the self confidence, adventurous spirit and the determination of the hero. For a while at least Duryodhana hides himself in the lake perhaps with fear, perhaps with the desire of exploiting one chance that was there for him to see Paṇḍava's undone. For, suicide on the part of Bhīma-ena would certainly have led to a similar act on the part of Yudhishthira. That for a short while, Duryodhana had himself concealed in the lake does him discredit as a 'Kṛatriya'. Thus the author probably intended to convey to the readers or/and spectators. But ultimately Duryodhana

risés to the occasion and faces the worst situation ungrudgingly. Thus has Bhatta Nārāyaṇa saved Duryodhana, as much as he could consistently with the epic, from being put down as a coward. That Bhīmasena came out successful against Duryodhana who was pride incarnate, again serves Bhatta Nārāyaṇa's purpose of raising the hero in the esteem of the readers of the play. (4) In the sixth act, the whole scene where Cārvāka gives to Yudhishthira and Draupadī the 'news' of Bhīmasena's death in a single combat against Duryodhana is the fourth and last important invention of Bhatta Nārāyaṇa. This too serves a double purpose. Bhatta Nārāyaṇa did not approve of the the epic account according to which Yudhishthira addressed scathing words to Duryodhana who hid himself in the lake. The dramatist thought it better that his hero did this job. \* Thus Yudhishthira had to be kept engaged elsewhere. \* Another purpose served by the episode is bringing out the extreme affection that Yudhishthira had for Bhīmasena as also the intense love Draupadī bore to the sole champion of her honour, her 'nātha' Bhīmasena. Both get ready to throw themselves into a pyre as they cannot bear separation from Bhīmasena. \* There is another purpose yet which would have more easily been grasped were the scene not so long drawn-out. \* It is that of *creating suspense* in the mind of the readers or/and spectators whether after all that Pāṇḍavas did, Bhīmas resolve to re-arrange Draupadī's hair was going to be accomplished. If Draupadī had thrown herself into the pyre, even Bhīma's victory over Duryodhana would have been of little avail. \* Creating such a suspense in the minds of the readers or spectators is, therefore, another dramatic purpose served by this invention of Bhatta Nārāyaṇa. Invention, this definitely is, as beyond the bare similarity in the name Cārvāka and his general character as a demon favouring Duryodhana, there is nothing that Bhatta's Nārāyaṇa's Cārvāka has in common with the Cārvāka of the Mahābhārata.

(b) Changes introduced by Bhatta Nārāyaṇa 'which are of the nature of *modifications*—not inventions—are not difficult to enumerate. (i) The mention of five villages demanded by Yudhishthira with the purpose of reminding Duryodhana of the *wrongs* done to Pāṇḍavas (ii) these being asked for by Kṛṣṇa who went on the mission of peace, (and not Sañjaya as in the epic)

(iii) the attempt on the part of Duryodhana to bind Kṛṣṇa down and the consequent showing of the universe—form by Kṛṣṇa just to acquaint the proud Kauravas with his powers in the first act are all of the nature of *modifications*, slight changes, Bhāṭṭa Nārāyaṇa effected in the interest of the scheme of his play. From the Mahabharata we learn that Dhṛtarāṣṭra has Duryodhana summoned to the assembly and that the old king reprimanded his son for having conspired to capture Kṛṣṇa. Immediately after this according to the epic account Kṛṣṇa manifested his *viśva rūpa* (iv) In verse 25th of the second act, it is stated that Duśśāsana dragged Draupadī by her hair and garment into the assembly of kings, at the instance of his elder brother Duryodhana and *addressed her as 'a cow, a cow' (gauḥ, gauḥ iti)*. It is interesting to note that the Mahabharata account does not make Duśśāsana responsible for this '*Tato Duryodhanam haṭiḥ Bhimasenaḥ pratipalan | Putilam Kaurāyendram tam upagamya idam abravat | Gauḥ gauḥ iti pāṇamanda Draupad m ekarūṣasam | Yat sa bhūyām haṣtan asmīn tadā tadasi durmate | Tasya aśhīśasya phalam adya tām samarūpnuḥ*' (Śalya parvan Chapter 59, 3, 4, 5a) makes it clear that according to the epic 'a cow, a cow' was what Duryodhana had shouted out when his younger brother brought Draupadī per force to the assembly of kings. The purpose with which the change has been effected by Bhāṭṭa Nārāyaṇa is not far to seek. Bhīmasena must have sufficient reason to declare that he would drink Duśśāsana's blood. Merely dragging Draupadī to the assembly at the instance of the elder brother would not have made the crime as heinous on the part of Duśśāsana as the utterance of the words '*gauḥ gauḥ*' by him on his own initiative. Duryodhana showed to Draupadī his bare lap. Thus the crime of either became heinous enough and this provides sufficient *raison d'être* for Bhīmasena's vow aiming at Duśśāsana's slaughter with the purpose of drinking his blood and the pulverisation of Duryodhana's thighs. The objective of punishment for being evenly divided between the two brothers required an equal measure of heinousness of the crime of either. Bhāṭṭa Nārāyaṇa provides for the same by making Duśśāsana responsible for the words '*gauḥ gauḥ*' addressed to Draupadī. (v) The scene (at the commencement of Act III) where Rudhīrapriyā and his wife Vasāgandhā hold

a conversation regarding the blessing that is the Kaurava-Pandava war keeping as this latter does at their disposal innumerable jars filled with blood, flesh and marrow. Another invention of the author of the play Its *bhāṭṭasat* is accepted by all Its *rasa* is not generally agreed to. But the demon and the demoness may well be regarded as an indication of the dreadful things that are soon to follow. *Bhodyana* and *druparaloka* are matters of the past. Fight between eminent warriors on either side with the fear of every one losing his life any moment is what the dramatist is preparing his readers and spectators for. Besides Bhimasena is absolved from the guilt of drinking the blood of his relative as rakshasas are appointed by Hidimba, to enter Bhima's body and drink Dussāsana's blood when Bhima would carry out the first part of his revenge. (vi) The quarrel between Karna and Aśvatthaman in the way in which it is presented in the third act is another modification effected by Bhatta Narayana. In the epic the quarrel takes place before the death of Drona. It starts between Kṛpa and Karna and Aśvatthāman joins at a later stage. He uses bitter words and Karna has to be stopped from punishing him severely by Kṛpa and Duryodhana. In the *Venisamhara* the whole scene is calculated to present Aśvatthaman in a way favourable to him—in fact so as to raise him in the esteem of the readers. Karna is shown to be a slanderer, back-biter and a boaster whose words do not come true. Though this quarrel is not vitally connected with the main theme of the *Venisamhara*, it serves the purpose of showing how Duryodhana had implicit faith in a person of the type of Karna and how he did injustice to a straight-forward enthusiastic and sincere youth like Aśvatthaman. 'No wonder that a monarch who could not appreciate merit got himself undone in the end'—this is probably what the dramatist wanted readers to conclude on having gone through this episode. (vii) The fifth act is in sharp contrast with the fourth. The simplicity of words and phrases used in it and the pathetic nature of the appeal that old Dhṛtarāstra and Gandhari make to their sole surviving son not to fight are absolutely natural. Above all some of the best of his skill in character-delineation is shown by the author in this act. Dhṛtarāstra's hinting that Duryodhana should at least devise a secret means of doing away with the enemy shows how well-versed in *rajanīti*

the old man was but Duryodhana's spirited reply that he would not like to do anything secretly raises him at once in the esteem of all justifying the remark that he is a noble villain. The whole situation in the fifth act is what Bhāṭṭa Narayana conceived, though the outline he received from the epic (where Kṛpā and not Dhṛtarāṣṭra suggests to Duryodhana that he should conclude a treaty with the Pāṇḍavas. Evidently, there is greater propriety in the blind old father and the afflicted mother appealing to their sole surviving son that he should make peace with the enemy) (iii) Nor can the dramatic nature of the appearance of Bhīmaśena on the scene towards the end of Act VI when Yudhishthira and Draupadī least expected him, be ignored.

In fact, if the incident, like many others in the Venīsamhāra, is judged from the point of view of its *stage effect* much of its utility would be redeemed, if indeed, not removed. It would thus be seen how the changes introduced by Bhāṭṭa Narayana in the Mahābhārata are highly significant and how they have saved him from being regarded as a mere second server.

## VI

### Who is the hero of the Venīsamhāra ?

That such a question should arise appears strange. The fact, however, is that it has arisen. Claims for the distinction of being regarded as the main figure of the play, are put forward on behalf of all the three characters—*Duryodhana* (i) *Yudhishthira* and *Bhīmaśena*.

(A) *Duryodhana's claim* : On behalf of Duryodhana it is pointed out that out of these three persons (as a matter of fact of all the persons in the play) he it is who has received the most sustained attention from the author. (1) Thus though in the first act he is not actually seen, references made to him by Śakudeva and Bhīmaśena make the audience think of him. The entire second act is devoted to the delineation of a few important traits of his character such as his voluptuousness, self-complacency, boastfulness etc. The attention of the reader once concentrated on him never for a moment, is distracted elsewhere in the course of this act. Again in the third,

though it is not Duryodhana that is the centre of all interest Bhatta Narayana has skilfully depicted two more of his traits viz, his implicit faith in Karna, his *alter ego*—to the extent of being actually carried away by Karna's constructions on Drona's behaviour and his diplomacy in that he does not allow either Kṛpa or Aśvatthaman to have any idea of what really is passing in his mind. In the fourth act, he is wounded and after recovering consciousness made to hear the news of his brother's death—as also of Virasena's departure to the other world. In the fifth act, his unbending spirit, irresistible logic, affection for brothers and even more than that for Karna and utter disregard for Aśvatthaman are all so finely displayed. In the sixth act, he is absent. But reports of the havoc he wrought (given both by Pancaur and Carvaka) as also the *mistaking of Bhimasena for Duryodhana* by Yudhisthira and Draupadi—make the readers think even in this last act of the play of Duryodhana. (1) Besides his *presence* mostly *direct* and only in a few cases *indirect* in all the acts—the effective bringing out of the principal features of his nature which have occupied Bhatta Narayana longer than the delineation of any other person's character in the entire play, is another point put forth while maintaining that Duryodhana is the hero.

As against both these points, it has to be noted that (1) *Venisambhāra* is the *title of the play*, interpreted either way (a) tying of Draupadi's hair (of course by Bhimasena), or (b) annihilation [of course of Kauravas] due to the braid of hair, *Duryodhana* can hardly be said to be connected directly with the ultimate object of (or theme of) the drama. In the 'sambhara' in the sense (b), he is himself the *object* (and not the agent or author) of 'annihilation'. This if nothing else, is a vital objection against Duryodhana's being regarded as the hero of the *Venisambhara*.

(2) *Yudhisthira's claim* on behalf of Yudhisthira it has been mentioned that (1) he is the *leader of the successful of the contending parties* (2) that he is in the sixth act, i. e. towards the end of the play at least, respected, even saluted by Bhimasena despite what he has said in the first act—the implication being that this weakens the contention that Bhimasena is the central figure of the drama—highest importance thus being given to Yudhisthira.

If these be deemed insufficient (3) that Yudhisthira is made to utter the *bharataīākya* should be regarded as absolutely decisive

As Duryanta who pronounces the *bharataīākya* in the Śakuntala Agnimitra in the Mālavikāgnimitra and etc are heroes of those plays, Yudhisthira should be considered to be the hero of the Venisambhāra

Even here it has to be remembered that the part that Yudhisthira plays in the 'Venisambhāra' in either of its two senses is simply insignificant, as compared with the one that Bhīmasena plays. Like Duryodhana Yudhisthira also fails to come up to that distinction. This is the conclusion in spite of B (1) and (2) Yudhisthira's seniority for that really is what his leadership means is no ground for his being regarded as the hero of the play—though in the Mahābhārata he may be enjoying the supreme importance. Bhīmasena's saluting Yudhisthira also is an indication of Bhīmasena's *vinaya* or good breeding not of Yudhisthira's being the hero. What has been said in (3) also is irrelevant because Yudhisthira's seniority over others it is that has weighed with the author, as also the fact that he was His Majesty Yudhisthira in assigning the *bharataīākya* to him. (c) As an evidence going against Bhīmasena's *nayakatā* it is sometimes stated that he has received scant attention from the author, that his character is not as fully and absorbingly delineated by Bhāsa as is for instance that of Duryodhana. But granting for the sake of argument that Duryodhana is the more attractive of the two figures it has to be noted that suggesting that Bhīmasena is away for even a moment from the minds of the readers or the spectators is committing a mistake. In Act I he is there in flesh and blood denouncing the Kauravas declaring his vow. In Act II 'bhīmasena' makes even Duryodhana think of none else but the dreaded 'Bhīmasena'. Towards the close of Act III he has nobly carried out one half of his vow by drinking the blood off the chest of Dussasana. In the IV, he too like Arjuna is reported to be fighting. In the V he actually appears before the audience (or the readers) while saluting Dhritrashtra and Gandhari. Towards the end of the VI, he again appears triumphantly on the scene, his person and garments all red,

bathed in blood that he was. He thus looms large in the play. Besides, he is directly connected with 'Venīsamhāra' in either of the alternative senses : [ a ] he tied the hair of Draupadī, personally [ b ] the slaughter (संहारः) due to the rude handling of Draupad's braid of hair (वेण्या निमित्तेन), was the slaughter carried out by Bhīmasena. Bhīmasena is then justly the hero of the play. If there is still any doubt in the matter, we think, a fresh approach to the question should solve it once and for all. Fortunately, it is accepted on all hands, that Draupadī is the heroine of the play. The heroine's remarks deserve to be deemed particularly significant in this respect. That she reserved the term 'नाथ' for Bhīmasena, and had a very low estimate of the remaining Pāṇḍavas, Yudhisthira included, in avenging the insult inflicted on her by the enemy is clear. The passage from Act I 'नाथ न लज्जन्ते । एते । त्वमपि तावन्मा विस्मयीः ।' unquestionably shows that she elects Bhīmasena (having a very active, vigorous philosophy of life as against Yudhisthira's passive attitude and unlimited forbearance) and there is no reason why readers of the Venīsamhāra should hesitate in accepting Bhīmasena as the hero of the play. At least Bhatta Nārāyaṇa has delineated him as the main figure in the play. That some take a fancy to युधिष्ठिर and to even दुर्योधन cannot be helped. Because these belong to the class of those who regard Rākṣasa as the hero of the Mudrārākṣasa against all canons of text-interpretation ( Vide Introduction of our edition of the Mudrārākṣasa ).

## VII

### Time and Place of the Action in the Venīsamhāra

An account of the time and place of the action in a drama forms a necessary part of its study. It would, therefore, be necessary to consider the hour when as well as the place where events presented by the dramatist from Act I to Act VI have taken place. Regarding the first act it is evident that the scene of action in the beginning is the palace of Yudhisthira. Bhīmasena is angry. He has decided to break with Yudhisthira and his other brothers viz, Arjuna, Nakula and Sahadeva. He has no patience with Kauravas who have gone on inflicting injustice on the Pāṇḍavas ever since early boyhood. Bhīmasena intended



to go to the armoury (*'āyudhāgāram praviśya ayudhasahāyah bharami*) Actually his footsteps turned, however, in the direction of the quadrangle of Drupadi. It is at this latter place where Bhīmasena and Sahadeva spend some time. Drupadi and her maid-servant join them soon there only. Regarding the time of the action it can be inferred that it must be the hours 8 A. M. to 10 A. M. for Bhīmasena learns from Drupadi's maid-servant that the former has her eyes 'soiled by tears' as a fresh insult has been inflicted on her by Bhānumati. Drupadi was returning after having done her customary obeisance to mother Gandhārī. While Drupadi was on her way back she was tauntingly addressed by Bhānumati. Now from Act II it is learnt that Bhānumati did her obeisance to the elders in the morning. Inferably Drupadi too must have done so at about 8 A. M. Her eyes are bedimmed with tears due to the fresh insult. This means that not much time must have passed between Drupadi's returning to her quadrangle and Bhīmasena's arrival there. Thus regarding Act I it is clear that *to start with Yudhishtira's palace or the premises thereof and subsequently Drupadi's quadrangle are the places of the action of the act while the time of action is 8 A. M. to 10 A. M.* It may further be added that the day is the one on which Yudhishtira decided to wage war with the Kaurava as the attempt of making peace with Duryodhana made by Kṛṣṇa did not bear any fruit. The Mahābhārata account is that this happened as the hostilities commenced on the 13th day of the bright half of Mārgaśīrṣa. Bhaṭṭa Nārāyaṇa does not mind the contradiction that is involved in the Sūtrādharma mentioning the autumnal season (*'amum et a tūat saratsamayam āsitva*) In fact at as late a stage as the sixth act the dramatist makes Cāṇakya say '*adya tu balavatītyā śarada apasya*' and immediately afterwards enter Bhīmasena and Sahadeva from whose conversation the readers or spectators gather that that very day Kṛṣṇa had gone on a peace-mission that Bhīmasena did not much like the idea of making peace with the hated Kaurava. Towards the end of the act Yudhishtira's 'lustre of anger' is said to be spreading and Bhīmasena welcomes the event. For the sake of the dramatic purpose, Bhaṭṭa Nārāyaṇa has not minded compressing events in the period of a day, though according to the Mahābhārata they took a period of a little over a couple of months.

The scene of action in the second act is (1) *the harem of Duryodhana* and subsequently the (2) *bālodyāna* and (3) the *dāruparvatāka* situated in a part of the same. The time is 8 A. M. to 10 or 11 A. M. From the description of the *balodyana* which is said to be '*prabhāta ramanīya*' this is clear. Later the sun is said to have become difficult to look at ('*dūrālokanman-dalah jṣṭhā bhagavan dīpasantihah*') The '*raha*' causes an amount of disturbance. Duryodhana decides to repair to a safe place on the *dāruparvatāka* and Bhanumatī, her female friend and the king repair to the place. All this beginning from the narration of her dream by Bhānumatī to Duryodhana, being approached for help by Jayadratha's mother and his (Duryodhana's) sister, it seems would require about three hours. Regarding the interval between the events in the first act and the end of the second, the epic gives this clue. Bhīma was made to lie on a bed with arrows (*Bhīmāḥ sarasā sayitah*) on the 10th day of the war and Abhimanyu was killed on the thirteenth. As both these events are mentioned by Duryodhana's chamberlain at the commencement of the second act ('*ayam Abhimanyuḥ rādhiḥ prīṭhā*') it can be concluded that the action of the second act begins on the fourteenth day. Towards the end of the act Duryodhana leaves to help Jayadratha. The epic tells us that Arjuna succeeded in killing Jayadratha on the fourteenth day of the war. There is thus no doubt that the action in the second act took place on the fourteenth day of the war.

The scene in the third act is laid (*pravesaka part*) in the residence of the demon Rudhīrapriya and his wife Vasagandha. The two are frightened at the sight of Aśvatthāman. The latter is not actually on the battle-field but in a region not far away from it. Aśvatthāman is very sorry to see the Kaurava forces fleeing for life. Kṛpa and later Drona's charioteer arrive just there and Aśvatthāman learns the sad news of the death of his father from the latter. Kṛpa tries to console Aśvatthāman. The two then move to the place where Duryodhana and Karna were holding a conversation. Here there is a banyan tree to the shade of which the king and his friend resort. From here both are able to hear Bhīma's challenge to protect Duṣṣānana who had fallen in his clutches. Regarding the day of the action of the play it is clear that it is the one that immediately followed the

brave though unsuccessful fight that Vṛasena gave to Arjuna and finally to deliver Karna's message to Duryodhana

The scene of action in the whole of the fifth act is the same banian tree as mentioned in Act IV. It is here that Dhṛtarāstra and Gandhārī try in vain to dissuade Duryodhana from fighting. As there is a reference to the sun setting (*astam bhāsan pratyakṣ* V, 36) the action has to be taken as having continued from 5-30 P. M. to 6-30 P. M. if not a quarter of an hour or so later. It is necessary to point out that in the course of the three acts, i. e. the third, the fourth and the fifth, Bhaṭṭa Nārāyaṇa has compressed as many as three events viz. the death of Droṇa, that of Karna and that of Vṛasena. According to the epic Droṇa was killed by Dhṛṣṭadyumna on the fifteenth day of the war and Vṛasena and Karna were claimed as victims by the Pandavas on the seventeenth day. *For dramatic purposes Bhaṭṭa Nārāyaṇa has shown the three deaths to have taken place on the same day.*

The scene of action in the sixth act is Yudhiṣṭhira's *sibira* where Draupadī and her maid-servant are staying. This means that the camp was at a safe enough distance from the battlefield. The place had an advantage of being full of shade (*'chayayitā anayā vigataklamaḥ bhāṣayami'* uttered by Carvaka the demon friend of Duryodhana masquerading as a *ṛṣi*) and it was situated on the bank of the Sarasvatī (*Sarasvatī sīrataramiṇi spṛṣṭā*). The events recorded by the act are the deaths of Śalya, Śakuni and Duryodhana. The epic tells that these took place on the eighteenth day of the war. As the events of the fifth (as also the third and the fourth) act are described as having taken place inferably on the fifteenth day, there is an interval of two days between the action of the fifth and the sixth acts. Duryodhana, it is learnt from the epic, was killed in the afternoon on the eighteenth day. Carvaka is thirsty (*'tritosmi'*) at the time he approaches Yudhiṣṭhira and Draupadī. It would not be wrong therefore to take that 3 P. M. to 5 P. M. is the time of the action in the last act. Yudhiṣṭhira and Draupadī deciding to put an end to their life on having learnt in the course of conversation with the *'ṛṣi'* that Bhīmaśena was no more, the arrangement of the pyre, the Kancukī mistaking Bhīmaśena smeared with blood of Duryodhana and reporting the arrival of the latter to his master Yudhiṣṭhira whose grief knows no limits etc. as also

Bhārṣena coming into the presence of Yudhishthira and finally re-arranging Draupadī's hair with his hand bearing the taint of Duśśasana's blood his body tainted all over with Duryodhana's blood would require this period of two hours.

It may be added that here too Bhaṭṭa Nārāyaṇa has for dramatic purposes ignored the description of events contained in the epic. Though many events intervened particularly, the slaughter by Aśvatthaman of warriors on the Pāṇḍava side when they were asleep the slaughter of Duryodhana and Yudhishthira's coronation in the epic Bhaṭṭa Nārāyaṇa prefers to have shown the two as having taken place without any interval of time between the two. In this he has wisely left alone the incidents having no direct bearing on the main theme of the play i.e. the *Venisambhāra*.

## VIII

### Place occupied by the *Venisambhāra* in Sanskrit dramas and an estimate of Bhaṭṭa Nārāyaṇa as a play-wright

The preceding section have it is hoped, given an idea of the nature of the *Venisambhāra* and of the degree of skill with which Bhaṭṭa Nārāyaṇa has succeeded in composing it. It only remains to indicate the place that the play occupies in the realm of Sanskrit drama and to assess the importance attaching to Bhaṭṭa Nārāyaṇa as a dramatist. It is generally accepted that the *Venisambhāra* is *one of the most popular plays* in Sanskrit though it would certainly be wrong to suggest that it comes even very near the *Śakuntalā*, the *Uttararamacarita*, the *Mrechakatikā* or the *Mudrarākṣasā*, undoubtedly four of the best plays in the entire range of Sanskrit literature. It would not be an erroneous opinion to express about the *Venisambhāra* that *though not so great as these plays in point of popularity it comes next only to these* if indeed it does not surpass the last on the list i.e. the *Mudrarākṣasā*, in this respect. As has been suggested one of the reasons of the popularity may be this viz. its plot is based on the main events of the heroic epic of India viz. the *Mahābhārata*. The author certainly had an advantage in that Blīmā and Duryodhana, Karna and Aśvatthāman, Yudhishthira and Dhanarashtra, Draupadī and Gāndhārī were figures with whom the readers were already familiar. It is

evident, however, that this very advantage would have turned into a handicap if the story were handled by a less skilled dramatist than Bhatta Nārāyaṇa. It is clear from the section devoted to characterisation, Bhatta Nārāyaṇa has succeeded in making his characters with their distinctive features *live* on the stage. Bhīma with his righteous indignation, Duryodhana with his pride and haughtiness, Dhṛtarāṣṭra with his wiliness, Gāndhārī with her affliction at the destruction of her son, Draupadī smarting under the humiliation she was subjected to, Yudhisṭhira with his preference for peaceful methods and patience, Karna with his slandering and back-biting, Aśvatthāman with his straight-forwardness and naivete and many others including even the *celi* of Draupadī who is a worthy maid-servant of a worthy mistress—all these live, move and have their being before the eyes as it were of the spectators or readers. The style adopted by the author for conveying what he wants to *mostly* is admirably suited to the matter sought to be conveyed. 'Ojas' is rightly emphasised in the utterances of Bhīma, Duryodhana, Karna and Aśvatthāman. The fourth act with the inordinately long sentences assigned to Sundarīka strikes one, as a highly artificial piece of composition, undoubtedly. It can not be gainsaid that it appears more like a *śraīya* than a *dṛśya* कवि. Though there is no point in defending the indefensible, that is, though it would be wrong to justify Bhatta Nārāyaṇa's use of the *gaudarūṭa* in Act IV, perhaps from an impartial point of view it would be deemed not incorrect to point out that like all authors, including the greatest, Bhatta Nārāyaṇa was a product of his own times, that he was influenced by the literary taste of his contemporaries. Bhatta Nārāyaṇa had ever to think of the criteria of "*tatrabharantah parivadagresarah*" and the latter regarded "*ojas samvatsarabhuyastīam etad gadyasya jṛṣṭam*" as the last word on the issue of the proper style for prose writing. Another point deserves to be brought out in this connection viz., that according to rules of Sanskrit dramaturgy no fight could actually be shown as taking place on the stage. Bhatta Nārāyaṇa had, therefore, to make the most of a bad bargain by making Sundarīka narrate the fight between Karna and Arjuna and another between Virāṭa and Arjuna in a manner reminding us of a *śraīya kāvya*. It has to be accepted, however, that Bhatta Nārāyaṇa did not devote enough thought to the matter. Otherwise he would not have given so

much importance to long compounds and sentences running into a number of lines such that he would have been able to describe the events in a natural manner is evident from some of the crisp sentences that are contained in the fourth act itself ( Vide— IV, 9, 171-73, 208-11, 250-261 etc ) This certainly means that Bhatta Narayana though having mastery over *prasāda*, could not rise above the accepted norms of his times and to that extent his claim to being regarded as a first rate artist is reduced.

As has been shown in the section devoted to the changes made by Bhatta Narayana in the source of the play and the dramatic significance of the same the dream incident in Act II, the pathetic episode of Dhrtarastra and Gāndhārī trying to persuade Duryodhana from fighting in Act V, the Carvaka episode in Act VI have all a dramatic purpose of their own. In fact if the fourth act were only curtailed and if the long drawn out Carvaka episode in Act VI were rendered shorter than it is, the *Venisamhāra* would have gained considerably in effectiveness. The title of the play at once draws the attention of the spectator or the reader and the change effected by the dramatist viz., making the heroine an *urdhva*—like keep her hair hanging loosely on her back till the wrong done to her is avenged by Bhima certainly adds to the effectiveness of the play—regarded as what is *enacted on the stage*. The *bibhatsa* at the commencement of Act III contrary to a *prasa* considerations, is on the stage seen to be highly effective if enacted in the proper manner. In fact it would not be too much to state that Bhatta Nārāyaṇa had an unerring sense of the stage which enabled him to decide what elements should be brought together in the composition of the play. Altogether, the *Venisamhāra* thus became a play having immense possibilities from the point of view of being a *success on the stage*. Perhaps standards applied to plays regarded as *kavyas* to be read by persons sitting in an arm chair would prove to be wrong while forming an estimate of the *Venisamhāra*.

This certainly is not to deny that as it is the *Venisamhāra* shows a lack of the sense of proportion on the part of its author or that there is not the impression of patches not vitally connected with the main theme having been loosely strung together by the author ( particularly does this hold good of Act, II III and IV ) Even here a sympathetic reader would not lose sight of the fact that the author, by the very choice of his

subject, could not deviate far too much from the source of his play. The main story of the epic had to be unfolded. All that readers have to think of is whether this has been done effectively (effect meaning in this context stage effect).

That Bhatta Nārāyaṇa has succeeded in adapting a style that could be an ideal vehicle of the *heroic* (Act I, III, V) and the *pathetic* sentiment (part of Act IV, act V and act VI) is patent to every careful reader of the *Venisamhara*.

Thus by virtue of a very popular story having been the source of the plot of the play, because Bhatta Nārāyaṇa knew well what is needed for a drama being a success on the stage, because of his mastery over a style which could do justice to *kr̥pā* as well as *kāruṇya*, because the hero inspired by a sense of righteous indignation as he is cannot tolerate injustice because, further, the *khula puruṣa* also has a nobleness all his own (Act V Duryodhana's love of Kṛṇa his refusal to resort to deception to kill the enemy, his regarding himself as the means at the disposal of his brothers who alas! were no more), the *Venisamhara* has kept on attracting to itself generation after generation lovers of literature generally and of drama in particular so much so that in any enumeration of Sanskrit plays the *Venisamhara* finds a place next only to the best.

Incidentally it may be pointed out that it is difficult to accept either that Bhīma is a 'wild blood-thirsty and boastful bully' (p 273) or 'a boisterous undisciplined and ferocious savage' (p 270) or that the dramatist is acquainting us in Act V with 'poor old Dhṛtarāṣṭra'—old he was but one wonders whether with all his *wisdom in both the epic and the play, he deserves to be regarded as 'poor'* as observed by Dr S K De in 'A History of Sanskrit Literature' Classical Period, Vol I.

It would not be wrong therefore, to regard the *Venisamhara* as a play that has only a few, half a dozen or so plays in Sanskrit superior to it. Bhatta Nārāyaṇa though not reaching the eminence of Kalidasa, Bhavabhūti, Viśvakarmā and Śudraka and though not having a place for himself among the greatest, is not very far removed from them. It would be difficult to account for the popularity of the play on any other ground than that of its intrinsic merit.

Abhimanyu Balarāma Dhṛtadyumna Drona Duṣṣāsana,  
Jayadratha, Nakula Sūrya, Viśasana-son of Karpī, Vidura,  
Uttarā and others



श्रीः

## वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्येमिलुलितमकरन्दो मधुकरो  
कुरैरिन्दोरन्तर्दुर्लभ इव समिधमुत्तुल ।  
विधत्तां सिद्धिं नो नयन्मुमगामस्य सदस  
प्रकीर्णं पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्द्या पुलिनेषु केलिद्विषितामुच्छ्रय रासे रसं  
गच्छन्तीः सुगच्छन्तीः शुक्लपुष्पां कस्यद्विधो राधिकाम् ।  
तत्प्रादुर्भूतिमानिवेशितपदस्यान्दुतरोमोद्भवे-  
रुत्पुष्पांस्तुनयः प्रसन्नदयितुः प्रसन्नपुष्पातुः ॥ २ ॥

### ACT I

“ May this cavityful (*añjali*) of flower-strewn (*prakirnah*)  
on the feet of Hari (i. e. *Viṣṇu*) bring about (*vidhātām*) our  
(*nak*) success (*siddhim*) which would be delightful (*subhaga*)  
to the eyes of this assembly (*sadas*) [—this cavityful  
of flowers] which has its bone (*makaranda*) stirred (*lutita*) by  
the bees even when [they have been] prohibited (*nīsiddhant*  
i. e. *warded off*) and which has the buds, as it opened up (*sam-*  
*bhṛīna*), [having been] touched (*churita*, lit. cut) as it were  
(*iva*) by the rays of the moon

And also,

May the successful (*akṣunṇa*—lit. not trampled down) con-  
solation (*anunaya*) on the part of the hater of Kāṁsa, (Kāṁsa-  
dṛṣṭā i. e. of Kṛṣṇa) who was following (*anugacchataḥ*) in the  
foot steps of Rādhikā, angered (*kupita*) in [the course of] sport  
(*kelī*) on the sandy banks of the Kalmāṇḍī (i. e. *Jumna*) and going  
[away] having given up (*utsryja*) [all] delight (*rāsa*) in the  
Rāsa dance [—of the hater of Kāṁsa] who has his feet on end  
(*udbhṛta-romodgatāḥ*) as he had his feet planted (*avasthapada*)  
on the imprints (*pratimāḥ*, lit. images) of her feet and who  
[—Kṛṣṇa] was looked at [subsequently] by his beloved and  
pleased [at heart, *prasannā*] helped on pro per (*vah puṣnatu*

। - अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् सभ्रमाद्यासुरीभिः  
शान्तान्तस्तत्त्वसारैः सकृष्णमुपिभिर्विष्णुना सस्मितेन ।  
आकृष्यास्त्र सगर्वरूपशमितवधुसंभ्रमैर्दृष्टुर्वारैः  
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥  
( नान्यन्त्रे )

सूत्रधारः—अल्मतिविस्तरेण ।

अथणाञ्जलिपुटपेयं विरचितवान् भारताख्यमुद्धत य ।

‘तमहमराशमकृष्ण कृष्णद्वैपायन घन्डे ॥ ४ ॥’

( समन्ताद्बलोक्य ) भयन्तः परिपदप्रेसरा, विज्ञाप्य न किंचिदस्ति ।

And also

My Dhūrjati [that is Lord Śiva] protect ( *patu* ) you ( *you man* ) [—Lord Śiva] who, at the burning of the cities of [1] constructed by the demon] Myī, was looked at ( *drśit* ) with affection by the goddess [ *Puṣṭi* ] and with apprehension- ( *bhayaṁ* ) and bewilderment ( *sambhramet* ) by the demon-ess saying ( *iti* ) ‘what is this?’ with compassion ( *sakarunam* ) by the sages who had their quiet ( *śanta* ) inner essence ( *antastattva* ) [1] soul ] in their strength ( *sara* ), with smile by Viṣṇu ( lit by smiling Viṣṇu spmition Viṣṇuṇā ), with pride after having drawn out their weapon by the demon-heroes who allayed the bewilderment of their bride- [ and ] with joy ( *sānandam* ) by the deities 3

( At the end of the Benediction )

Stage-Manager—Enough of prolixity.

I salute ( *laude* ) that Kṛṣṇaśrīpāyana, free from passion ( *arāgam* ) and free from darkness [1] ignorance, akṛpam ] who fashioned out ( *śrīratān* , also composed, produced, treated ) nectar ( *amṛtam* ) named ‘Bhārata’ ( *bhārataḥkhyam* ), worthy of being drunk with folded hands ( *anjalisputa* ) in the form of the car ( *śatana* ). 4

( *Having looked around* ) O ye ( *bhāntah* ) leaders of the assembly ( *parisad* ) there is something of ours to be put [before you] as a request ( *vyajñāpyam* )

१ ‘सभ्रमादासुराभिः’ २ ‘आदायास्त्र’ Al-o आदृष्टः दीप्तिमुज्ज्वलः शमितनिष्कवधुसंभ्रमैः

३ ‘अतिप्रमदनेन’ ४ ‘अकृष्णम्’ ५ ‘तद् भयन्तः’ ६ ‘तत्रमयतः परिपदप्रेसरा’

कुसुमाञ्जलिपर इव प्रकीर्यते काव्यगन्ध एषोऽत्र ।

मधुलिह इव मधुभिन्दन् विरलानपि भजत गुणलेशान् ॥ ५ ॥

तदिदं कविपूगं राजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसहस्रं नाम नाटकं  
प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तरूपयवस्तुगौरवाद्वा

३ ननु नाटकदर्शनं नु नृहृत्वा ममद्भिर्गन्धान दीयमानमभ्यर्थये ।

(नेपथ्ये) भाव, व्यक्ता रयताम् । एते खल्वार्यविदरात्रया पुरुषा सख्यमेव  
शेष्टयजन व्याहरन्ति-‘प्रवर्त्यतामपैरिहीयमानमातोयत्रिन्यासुडिका विभ्रय ।

६ प्रवेशसाल किल तत्रमयं पाराशर्यनाम्दनुम्बरनामदग्न्यप्रभृतिभिर्मुनिबृ-  
न्दारकेरनुगम्यमानस्य भरतकुन्धितुम्भार्या स्वयं प्रतिपन्नदोषस्य देवकी-  
सुतोऽथर्नपाणेर्महाराजद्वयाधनशिविरं प्रति प्रस्थानुकामस्य ? इति ।

Here is this poetic composition (*kāvya bandhak*) being strewn  
(*prakīryatē*) [before you] like (*iva*) another (*apara*) entity full  
of flower. Do you [please] resort to (*bhajata*) a little or a pro-  
portionate bit (*lēsān*) of excellence (*guṇa*) though but rare  
(*viralān api*) like bees (*mādhulīh* lit. the one who lick honey),  
[tasting] drops of honey [by no means ample or profuse  
(*viralān api*)]

Here then we are prepared to stage (*prayoktum*) a drama named  
Venī sahaśra the composition of Bhaṭṭa Nārāyaṇa who is disting-  
uished emblem : Lion like Poet. I request you therefore to pay  
attention to this [performance] whether out of regard for the  
labours of the poet or out of reverence for the sublime (*udatta*)  
plot of the story or out of curiosity to witness a new drama  
(*Bēhind the curtain*) Honoured Sir may he be made may  
he be made ! Here indeed at the command of worthy (*atīta*)  
Vidura the officers (*puruṣaḥ*) are addressing the entire body of  
actors thus (*ist*) :—Let [all] operations such as the disposition  
of the musical instruments be commenced so as to leave no defect.  
This verily is the time of the arrival (lit. entrance) of the  
revered son of Devakī [that is, Kṛṣṇa] with the wheel in his  
hand who is followed by prominent sages such as the son of  
Pṛasāra [that is, Vyāsa] Nārada Jambhira and the son of  
Jambhira [that is, Parāśara] who through desire for the  
good (*hita*) of the family of Bharata has personally assumed the  
role of a mediator and who is desirous of starting for the camp of  
the great king Duryodhana.

१ 'स्वेनेनरात्रलक्ष्मण' २ 'अभिनवकलिम्' ३ 'अपारहीनमानम्' इति  
नास्ति कश्चित् ४ 'यनपिनिगसनिवेश' ५

- ९ सूत्रधार—(आकर्ष्य। स्तनन्दम्) अहो नु खलु भो भगवता सकलजगत्प्रभव-  
स्थितिनिरोधप्रभविष्णुना विष्णुना चानुगृहीतमिदं भरतकुलं सकलं च राज्ञ-  
मनयो कुरुपाण्डवराजपुत्रयोराहवन्त्यान्तानलप्रशमद्वहना स्वयं संधिकारिणा  
१२ वंसारिणा दूतेन । तत् त्रिमिति पारिपाथिक, नारम्भयसि कुशील्वे सह  
संगीतम् ।

(प्रतिश्य) पारिपाथिक भवतु । आरम्भयामि । कतम समयमाश्रित्य गीयताम् ।

- ११ सूत्रधार—ननुमुमेव तावच्चन्द्रातपनक्षत्रमहर्षीष्वहससत्सुच्छद्रुमुदपुण्डरी-  
ककाशशुभ्रमपरागधवलिनृदिद्यप्यण्डलं स्मादुजलजलाशय शरस्समयमाश्रित्य  
प्रवर्त्यता संगीतकम् । तथा ह्यस्या शरदि

**Stage Manager—**( *Having heard With joy* ) Ha now, indeed, oh ! By the divine Visnu who possesses the power of creating, sustaining and destroying the whole world has to-day been favoured this Bharata family and [ also ] the whole body of kings in that He, the enemy of Kamsa, has personally become the messenger, negotiating peace, and [ thus ] the cause of extinguishing the fire ( *anala* ) of world destruction ( *kalpanta* ) in the form of the [ impending ] war ( *āyaya* ) between the Kuru and the Pandava princelings. Then, why is it, [ O ] Assistant that you do not begin the concert ( *sangitakam* ) in company with the actors ( *kusilava* ) ?

( *Entering* ) **Assistant—**Let [ it ] be [ so ] I [ shall ] begin  
Concerning which season should [ the song ] be sung ?

सत्पक्षा मधुरगिरः प्रसाधितान्ना मद्रोद्धतारम्भाः  
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥ R.C.

पारिपाश्विकः—( ससंभ्रमम् ) भाव, शान्तं पांम् । प्रतिहतममङ्गलम् ।

सूत्रधारः—(सुखेक्ष्यस्मितम्) मारिष, शरत्समयवर्णनाशंसया हंसा धार्तराष्ट्रा  
३ इति व्यपदिश्यन्ते ।

पारिपाश्विकः—न खलु न जाने । किंमङ्गलाशंसयास्य वो वचनस्य  
युक्त्ये कश्चित्मिव मे हृदयम् ।

४ सूत्रधारः—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदीत्येन  
संधिकारिणा कंसारिणा । तथा हि ।

The swans ( dhārtarāṣṭrāḥ ) possessed of beautiful wings and of sweet notes, who have ~~leeked~~ the quarters ( āsā ) [ in the course of their flight ] and whose activities ( ārambhāḥ ) are wild through joy, descend [from the Mānasa lake] on the surface of the earth on account of the influence of the season (kāla lit period). 6  
( Or punningly )

The sons of Dhṛtarāstra, who have good allies, who are sweet of speech, who have conquered ( prasādhita ) all quarters and whose activities are arrogant on account of their intoxication [ of wealth and power. ], fall [ dead ] on the surface of the earth through the power of Fate ( kāla ).

Assistant—( In confusion ) Honoured Sir, may sin be allayed ! May evil be averted !

Stage-Manager—( With a smile in which there is loss of countenance ) Mārīśa, with the desire ( āsaṃsā ) of describing the autumnal season I referred to the swans as dhārtarāṣṭras.

Assistant—Not indeed that I do not know ! But owing to the indication ( āsaṃsā ) of inauspicious things [ conveyed ] by this speech of yours, my heart, to tell you the truth, as it were, trembled.

Stage-Manager—Mārīśa, why, exactly the whole of the evil is now averted by the energy of Kama, who is negotiating peace, having personally accepted the role of a mediator. For,—

निर्घोषवैरुदहना प्रशमाद्रीणां  
नन्दन्तु पाण्डुतनयाः सह माधवेन ।

रक्तप्रसावितुमुबक्षतुविमुह्यथ

स्यस्थी भवन्तु कुरुराजसुताः सम्भृत्याः ॥ ७ ॥ R.C.

( नेपथ्ये । सुविक्षेपम् ) आ दुरात्मन् वृथा मङ्गलपाठक शैलपापसद

लाक्षागृहानलविषाम्नसमाप्रवेक्षै

प्राणेषु चित्तनिचयेषु च न ग्रहृत्य ।

ओहृष्य पाण्डवधूपुरिधानुकेशान्

स्यस्था भवन्ति मयि जीवति धार्तराष्ट्र ॥ ८ ॥

( सूत्रधारपारिषाधिनागमणयत )

May the sons of Pāṇḍu, who have fire (*dahina*) of hostility quenched (*murita*) owing to the reconciliation (*prasama*) of their enemies rejoice in company with Madhava. And may the sons of the Kuru king [ Dhṛtarāstra ] who have been tortured (*pravedhita*) [ their due share of ] the land to the [ Pāṇḍavas who thus become ] attached (*rakṣa*) [ to them ] and who [ consequently ] have ended (*ksata*) war (*vigraha*) rest it out along with their attendant.

( Or punningly )

May the sons of Pāṇḍu who have quenched the fire of their hostility by the annihilation (*prasama*) of their enemies rejoice in company with Madhava. And may the sons of the Kuru king who have decorated the earth with their blood (*rakṣi*) and have their bodies (*vigraha*) destroyed (*ksata*) be the residents of heaven (*sva*) [ that is die ] along with their servant.

( Behind the curtain Reprovingly ) Ah [ you ] evil-minded one character of a vain malicious bleeding wretch of an actor.

Will the sons of Dhṛtarāstra after having struck at our lives and our heap of riches by [ intending to set ] fire to the house of the [ in which they made us sit ] by [ administering me ] poisoned food and by [ cunningly having brought about our ] entrance into the gambling hall, and [ worst of all ] after having dragged the garment and hair of the bride of the Pāṇḍava to the street while I am alive?

( The Stage Manager and the Assistant listen )

१ ' अङ्गिट वेष्टा '

पारिपाश्विकः—भाव, उत एतत् ।

- ३ सूत्रधारः—( पृष्टनो विलोक्य ) अये, एष खलु वासुदेवगमनात् कुरु-  
सन्धानमृष्यमाणः पृथुल्यदृष्टदृष्टिनिर्मितकानाशुतोरणत्रिशूलयमानभोषण-  
भ्रुवुदिरापिबन्धित न सर्गान् दृष्टिपातेन सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन  
६ इत एवाभिवर्तते । तन्न युक्तमस्य पुरतः स्थातुम् । तदित आनामन्यत्र  
गच्छाम । ( निष्क्रान्ती )

इति प्रस्तावना ।

( तत प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन । )

- ९ भीमसेन — औ दुरा मन् वृथामहत्पाठक शेष्ट्यापसद । ( 'लक्षागृहानल'-  
१-८ इत्यादि पुन पठति )

सहदेव — ( सानुनयम् ) आर्य, मर्षय मर्षय । अनुमते मे नो भरतपुत्रस्यास्य

Assistant—Honoured Sir, whence [ comes ] this [ que tion ]

Stage Manager—( Having looked blind ) Oh here indeed  
to this very side is advancing the enraged Bhimasena who cannot  
tolerate peace with the Kuru- [ that would be brought about ] by  
the departure of Vasudeva [ to their camp ] who with his fierce  
frown formed on his broad forehead and resembling the dreadful  
tendent on the rich of Death ( *Amesah* ), as it were drinking us  
all by the glance of his eyes and who is followed by Sahadeva.  
It is therefore, not proper to stand in front of this one. So from  
here let us two go elsewhere ( *Both go out* )

END OF PROLOGUE .

( Then enters Bhimasena who is enraged being followed by Sahadeva )

Bhimasena—Ah evil ouled chanter of a vain malicious  
bleasing wretch of an actor ( Repeats again ॥ ' Will the sons  
of Dhritrashtra etc ' )

Sahadeva—( Persuasively ) Noble Sir have mercy, have  
mercy The utterance of this son of Bharata [ that actor ] is  
indeed ( *etia* ) agreeable to us. See ' Who have quenched the fire  
of their hostility '—[ all ] this is just appropriate ' May the  
Kuru who have decked the earth with their blood and who have  
their bodies are de troved be the residents of heaven '—thus  
does he say !

१ ' कथमयम् ' २ ' विस्मयमुद्रिना दृष्टिपातेन ' ३ ' आ पाप दुरात्मन् '

१२ वचनम् । पश्य ॥ निर्वाणवैरदहना इति ययार्थमेव । सभृत्या कुरवः क्षतजाल  
कृतवसुन्धरा । क्षतशरीराश्च स्वर्गस्था भवत्विति ब्रवीति । २

भीमसेन — ( सोपालम्भम् ) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति  
१५ भवन्त कौरवाणाम् । सधेयास्ते भ्रानरो युष्माकम् ।

\* सहदेव — ( सरोपम् ) आर्य,

\* धृतराष्ट्रस्य तेनयान् हन्तवैरान् पदे पदे ।

राजा न चेद्विप्रेक्षा स्यात् क क्षमेत तवानुज ॥ १९ ॥

भीमसेन — एवमिदम् । अतः एवाहमद्यप्रभृति भिन्नो भवद्भ्यः । पश्य ।

प्रवृद्ध यद्वैरं मम खलु शिशोरेष कुरुमि—

न तन्नायां हेतुर्न भवति किरीटी न च युषाम् ।

अरासद्यस्योर स्थलमिव विरुद्ध पुनरपि ।

\* कुधा संधिं भीमो विघटयति यूय घटयत ॥ १० ॥ \* १८

**Bhimasena**—( *Tauntingly* ) Not indeed not indeed ! it proper for you to think in a pious things about the Kuruvias ! For you they are brother- [ by all means ] worthy of a treaty being concluded with them

**Sahadeva**—( *Angrily* ) Noble Sir

Which younger brother of your would forgive the sons of Dhritrashtra who have shown [ lit acted ] enmity at every step if the king [ that is Yudhishthira ] were not to ward off ? 9

( **Bhimasena**—So this : Hence to be ire ( etc ) am I from to-day separated from you See

Indeed that enmity of mine with the Kuru which grew up while yet I was a child there [ i e in regard to that ] neither our noble brother [ that is Yudhishthira ] nor Karita [ that is Arjuna ] nor you two [ that is Nakula and Sahadeva ] are the cause Bhima shall break up in rage the peace though concluded [ lit fully grown ] again even like the broad ( *sthalam* ) chest of Jarāsandha though leaved up again [ and again ] You [ are welcome ] to cause it to come ( *iridhi* ) about 10

१ ' निर्वाणवैरदहना ( १-७ ) इति पठि बान्ययाभिनयति ' इति नाट्योक्ति रनयोर्वाक्ययो स्यान्ते दृश्यते क्वचित् । २ ' यूय च कुरुत ' इत्यस्ति क्वचित् पाठ ।



सहदेव—( सानुनयम् ) आर्य एवमति, समुत्क्रोधेयु युष्मासु कदाचित्  
खिद्यते गुरु ।

भीमसेनः—किं नाम कदाचित् खिद्यते गुरुः । गुरु खेदमपि जानाति । पश्य

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां  
धने व्याधौ सार्धं सुचिरमुपितं वत्कलधारेः ।  
विराटस्यात्रासे स्थितमनुचितारम्भनिश्रत

गुरु खेदं खिद्ये मयि भजति नाद्यापि कुरुषु ॥ ११ ॥ R C.

नत् सहदेव, निर्यन्त्र । एव चैति, चिरप्रवृद्धामयादीपितस्य भीमस्य वचना-  
द्विज्ञापय राजानम् ।

३ सहदेव.—आर्य, किमिति ।

भीमसेन—एव विज्ञापय ।

**Sahadeva**—( *Persuasively* ) Noble Sir, when you have your  
anger exceedingly increased ( *sambhrte* ), our worthy brother  
[ that is- Yudhishthira ] ( will ) perhaps get angry ( *khidyate* )

**Bhimasena**—Is it possible that our worthy brother [ will ]  
perhaps get angry ? Does our worthy brother know anger  
( *kheda* ) also ? See

Having [ helplessly ] seen the daughter of the Pañcāla king  
[ that is- Drupida ] reduced to that plight ( *tathā bhūtam* ) in the  
assembly of kings, residence was made for a very ( *su* ) long time  
in the forest, [ by us ] dressed in bark-garments along with  
( *sārdham* ) hunters [ Then ] a stay was had ( *sthitam* ) at the  
residence of Virāta, in a concealed manner by means of occupa-  
tions [ most ] improper [ And after this worst humiliation ] does  
our worthy brother entertain anger towards me, who am enraged,  
[ and ] not even to-day towards the Kurus ? 11

Then Sahadeva goes back, And thus requests the King at the words  
of Bhima inflamed by anger, increased in the course of an  
exceedingly long time

**Sahadeva**—Noble Sir, to what effect ?

**Bhimasena**—Thus request [ him ]

१ नान्येत्त्वचित् पुनरे । २ वहति । ३ ' चापि '

युष्मच्छासनलब्धनाहसि मया मग्नेन नाम स्थितं  
 प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।  
 क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-  
 नृद्युक् दिवसं मम्रासि न गुरुर्नाह विधेयस्तव ॥१२॥ (उद्धतं परिक्रामति)

- सहदेव — (तमे गानुग ऊन । आत्मगतम्) अये, कथमार्य पाञ्चाल्याश्चतु-  
 शालक प्रति प्रस्थित भवतु तावद्गृहमग्नेऽनुतिष्ठामि । (स्थित )  
 ३ भीमसेन — (प्रतिनिवृत्त्यावनेक्य च-) सहदेव, गच्छ त्व गुरुमनुवर्त्तस्व ।  
 अहमयायुधागारं प्रविश्यायुधसहायो भवामि ।  
 ४ सहदेव — आर्य, नेदमायुधागारम् पाञ्चाल्याश्चतु शालकमिदम् ।  
 ५ भीमसेन — (सन्तिकम्) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्चतु-  
 शालकमिदम् । (विचिन्त्य । सहर्षम्) आमन्त्रयितव्यं मया पाञ्चाली ।  
 (सप्रणय सहदेव हस्ते गृहीत्वा ) वत्स, आगम्यताम् । यदार्य, कुरुमि

I surely I refer (n ma) remaining I lunched in the sun (amhas)  
 of transgressing your command I am only too ready (namo) to  
 undergo even the menial even in the midst of younger brother,  
 keeping to them bound (sthitam it) today—for [but] one  
 day—you are not my elder brother (who I owe it to obey) nor am  
 I one to be ordered (vidheya) by you [the way you like] the  
 while I am brandishing up (ut) in anger my, in ec ruddy with  
 blood about to annihilate the Kurus. 12

( Stalks about haughtily )

Sahadeva—( Just following him To himself ) Oh how my  
 noble brother has started toward the quadrangle of Pancali !  
 Well I shall then stay just here ( Halts )

Bhmasena—( Having turned round and observed ) Sahadeva  
 let you [ and ] follow our elder brother ' I shall on my part go to  
 the armoury and I will wear as my companion

Sahadeva—Noble Sir this is not the armoury This is the  
 quadrangle of Pancali

Bhmasena—( Guessingly ) Indeed is this not the armoury ?  
 Is this the quadrangle of Pancali ? ( Having thought With joy ) I  
 have to be sure to take my leave of Pancali ( Affectionately  
 taking Sahadeva by the hand ) Dear brother come on That our  
 worthy brother in his desire to conclude a treaty with the Kurus  
 is tormenting us—that you also should see

१ 'रहनाममि' २ 'प्रविश' इति पाठ वक्षि ।

९. मधानमिच्छन्मान् पीडयति तद्वानपि पश्यतु ।

(उभौ प्रवेशे नाटयत । भीमसेन सकृद्व नृमात्रपिशुनि ।)

सहदेव — (सन्धमेन) आर्य, इदमाननमाम्नांर्णम् । अत्रोपविश्यैव पाठ्यतु

१२ ऋणमनम् ।

भीमसेन — (उपविश्य । मन्त्रा) यत्तु, कृष्णागमनमिच्छन्नेनापोद्घातेन स्मृतम् ।

अथ मगवान् ऋण केन पणेन क्षतिं कर्तुं सुयोधनं प्रति प्रहितः ।

१० सहदेव — आर्य, पञ्चभिर्भ्रातृभिः ।

भीमसेन — कर्णा पिपाया अहह, देवस्याजातशत्रोः पृथ्वीदृशस्तेनोपकर्मे  
न निवृत्तस्य कश्चित्मिव मे हृदयम् । (परिवृत्त्य स्थित्वा) तद्वत्स, न त्वया

१८ कश्चित् न च मया भीमेन श्रुतम् ।

यत् तद्वर्जितमत्युग्र क्षात्र तेजोऽस्य भूषते ।

दीप्यताक्षैस्तदनेन नूनं तदपि हारितम् ॥ १३ ॥

(Both gesticulate entrance Bh masena sits on the ground in anger)

Sahadeva—(With haste) Noble Sir here and read out  
Let my noble brother sit here and await the arrival of Krishna  
[that is Draupadi]

Bhimasena—(Having seated himself Having remembered)  
Do not further by your introduction (upodghatah) [of the expres-  
sion] the arrival of Krishna [in your speech] I am reminded  
[of the arrival of Krishna who has come with the purpose of  
conquering and treating] Well on what condition has the revered  
Krishna been deputed to Savadhana to arrive a peace?

Sahadeva—Noble Sir with his villainous

Bhimasena—(Shutting his ears) Ah (nā hē) 'my heart  
to tell the truth tremble as it were to be such loss of spirit  
(tejas) here on the part of even His Majesty Ajatasatru'  
(Having turned round and seated himself) Therefore dear  
brother [that] has not been told by you nor [has it] been heard  
by me Bhima [that I am]

That is the exceedingly terrible ksatriya (ksatra) lineage  
which to [once belonged] to the Kuru has surely been humbled  
away by him then (tada) while he was playing with the dice' 13

अत्रापि च मुह्यतामस्य १० 'प्रसारण' ३ न मया श्रुतं न त्वया कथितम्,  
न त्वया कथितं न च भीमसेनेन श्रुतम् ।

१ (नेपथ्ये) समस्तसदु समस्तसदु भट्टिणी । [समाश्रितु समाश्रितु भट्टिनी ।]  
सहदेव —(नेपथ्याभिमुखमुरलोक्त्या मग्नतम्) अये कथं याइसेनी मुहुत्पची  
यंभान्वापटलस्यगितनयना आर्यसमीपमुपसर्पति । तत् कष्टतरमापन्नम् ।

युद्धैद्युतमिव ज्योतिरायं ऋद्धेद्य संभृतम् ।

तत् प्रावृद्धिं वृणोष नूनं सर्वघयिष्यति ॥ १४ ॥

( तत् प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च )

( द्रौपदी सौम निश्चसिति )

३ चेटी—समस्तसदु समस्तसदु भट्टिणी । अबणस्तदि दे मण्णु णिन्चाणुबद्ध-  
कुरव्वेरो कुमालो भीमसेणो । [ समाश्रितु समाश्रितु भट्टिनी । अपनेष्यति  
ते मण्णु नित्यानुबद्धकुरव्वेरो कुमारो भीमसेन । ]

६ द्रौपदी—हञ्जे बुद्धिमदिप, होदि एद जइ महाराओ पडिऊलो ण भवे । ता

( Behind the curtain ) Let my Queen take courage take courage  
Sahadeva—( Having looked at the curtain To himself ) Of how,  
Yajna eni [ that is Draupadi ] is approaching the vicinity of my  
noble brother with her eyes concealed by a veil ( patala ) of tear  
that are now and anon gathering up So in extremely distressing  
situation has developed '

' That in the like that of lightning which to-day has gathered  
together ( sam ) in my noble brother who is enraged Krishna will  
surely cause to increase even like the rain on ' . 14

( Then enter Draupadi as described and a maid )

( Draupadi tearfully takes a sigh )

Maid—Let my Queen take courage take courage Prince  
Bhima eni who has formed eternal enmity with the Kuru will  
remove your grief

Draupadi—Dear Buddhimatika [ undoubtedly ] would thus

१ 'आर्यक्रोधेन' २ सञ्चाणम् ३ 'महाराजस्य पडिऊलो हुविस्सति ( महाराजस्य  
प्रतिकूलो भविष्यति )' अतः परं 'ता अदेसेहि मे गाहस्य वासमवन ( तदादेशय  
मे नाथस्य वासमवनम् )' इति द्रौपदीवाक्यं ततः 'एदु एदु भट्टिणी ( एत्वेदु  
भट्टिनी )' इति चेटीवाक्यं पुनश्च 'इति परिक्रामन्' इति नाट्योक्त्यनन्तरम्  
'एद वासमवण । एत्थं पविसदु भट्टिणी ( एतद्वासमवनम् । अत्र प्रविशतु भट्टिनी )'  
इति चेटीवाक्यं च पठ्यते क्वचित् ।

णाहं पेल्लिखदुं तुवरदि मे हिअअं । [हञ्जे बुद्धिमतिके, भवत्येतद्यदि महाराजः  
प्रतिकूलो न भवेत् । तत्रायं प्रेक्षितुं त्वरते मे हृदयम् ।-]

९ चेटी—( विलोक्य ) एसो कुमालो चिह्णदि । ता णं उवसअदु भट्ठिनी ।  
[ ( विलोक्य ) एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्ठिनी । ] ( उमे परिक्रामतः । )

द्रौपदी—हञ्जे, कहेहि णाहस्स मह आगमणं । [ हञ्जे, कथय नाथस्य  
१२ ममागमनम् । ]

चेटी—जं देवी आणवेदि । ( परिक्रम्योपसृत्य च ) जअदु जअदु कुमालो ।  
[ यदेव्याह्वापयति । ( परिक्रम्योपसृत्य च ) जयतु जयतु कुमारः । ]

१५ भीमसेनः—( अंशुणन् । संक्रोधं 'यत्तदूजिनम्' १।१३ इति पुनः पठति )

चेटी—(परिवृत्त्य) भट्ठिणि, पिअं दे णिवेदेमि । परिकुविदो विअ कुमालो  
लक्खीअदि । [ भट्ठिनि, प्रियं ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते । ]

१८ द्रौपदी—हञ्जे, जइ एव्वं ता अवहीरणावि एसा मं आसासअदि ता एअन्ते  
उवविह्ठा भविअ सुणोमि दाव णाहस्स ववसिदं । [ हञ्जे, यथेवं तदधीरणाप्येषा  
मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम् । ]

( उमे तथा कुरुनः )

happen, if His Majesty would not oppose [it]. Therefore my heart is in a hurry to see my lord.

Maid—( Having observed ) Here is the Prince. Therefore let my Queen approach him. ( They both move on )

Draupadi—Dear, report my arrival to my lord.

Maid—As the Queen commands. ( Having walked round and approached ) May the Prince be victorious, be victorious.

Bhimasen—( Not listening. Recites again i. 13 'That lofty etc.' in anger. )

Maid—( Having turned round ) My Queen, I have to report to you a gladsome news. The Prince appears to be as though very much enraged.

Draupadi—Dear, if so, then even this disregard [in not noticing my arrival] gives me consolation. Therefore taking a seat in a secluded place I [shall] just hear the resolve of my lord.

( Both do so )

२० भीमसेन—(सक्रोध सहदेवमधिकृत्य) किं नाम पञ्चभिर्ग्रामैः संधिः ।

मम्यामि कौरवशतं समरे न कोपाद् ?

दुःशासनस्य रधिरे न पिबाम्युरस्तः ।

संचूर्णयामि गदया न सुयोधनोरु ?

संधिं करोतु भवतां नृपतिः पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम् । जनान्तिकम्) णाह, अस्मदपूत्रं क्व एदिस वभण ।

ता पुणो पुणो दाव भणाहि । [ नाय, अधुनपूर्वं खट्वा ते ईदृशं वचनम् ।

३ तत् पुनः पुनस्तत्पुनः । ]

भीमसेन—( 'मम्यामि कौरवशतं' ॥ १५ इति पुनः पठति )

सहदेवः—आर्य, किं महाराजस्य संदेशोऽयमार्येणाभ्युत्पन्न इव गृहीत । १

६ भीमसेनः—वा पुनरत्र व्युत्पत्तिः ।

सहदेवः—आर्य, एव गुरणा सदिष्टम् ।

भीमसेन—कस्य ।

**Bhimasena**—(*Addressing Sahadeva angrily*) What ! I should like to learn ( *nāma* ) peace with five villages !

Shall I not cut off of anger destroy the hundred Kauravas in battle ? Shall I not drink the blood of Dushāṇa from his chest ? Shall I not pound with my mace the thigh of Surodhana ? I let your king, [ if he likes ] conclude a treaty on [ that humiliating ] condition !

15

**Draupadi**—(*Joyfully Aside*) My lord never heard before indeed such utterance of yours. Therefore just say it again and again.

**Bhimasena**—(*Repeats again* : 15 ' Shall I not cut off of anger ' etc )

**Sahadeva**—Noble Sir has this message of the King been understood by my noble brother is being as it were void of [ any ] special meaning ( *aryutpanna* ) ?

**Bhimasena**—What is on the ground meaning here ?

**Sahadeva**—Noble Sir, thus was the message sent by our worthy brother ?

**Bhimasena**—To whom ?

सहदेव — सुयोधनस्य ।

भीमसेन — किमिति ।

सहदेव —

इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणासनम् ।

प्रयच्छेत् चतुरो ग्रामान् रुचिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेन — तत् किम् ।

सहदेव — तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विपमोजन-  
जतुगृहदाहयतमर्माद्यपकारस्थानोद्धाटनमेवेदं मन्ये ।

भीमसेन — (साटोपम्) वत्स, एव वृत्ते किं भवति ।

सहदेव — [आर्य, एव वृत्ते लोके तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविश्रुत  
भवति । कुरुराजस्यासवेयना च तदैव प्रतिपादिता भवति । - ] १८

Sahadeva—To Suvothmana

Bhimasena—To what effect ?

Sahadeva—

Give [us] four village Indraprastha Vrikaprastha Jayantana  
in Varanasi, and any one [us] the fifth 16

Bhimasena—What then

Sahadeva—So then by mean of this demand for villages individually named and owing to the non-mention of the fifth I think [there has been made] just (eva idam) a clear pointing out (udghatana) of the place of grievous wrong [done to us] such as poisoned food burning the house of lac and [tempting us into] the gambling hall

/// Bhimasena—(Vehemently) Dear brother what would happen in this having been done ?

Sahadeva—Noble Sir when this is done a heint apprehensive of the annihilation of one's own family will in the first place (tavar) be revealed [to the world] Moreover (ca) the irreconcilable (asindheyi) nature (ita) of the Kurukins will at the same time be caused to be known

१ 'देहि मे चतुर्ग ग्रामान् पञ्चमं कश्चिदेव तु' २ 'लजे अपयशः स्वगोत्र'

भीमसेन — मूढ, सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसधेयता तदैव प्रति-  
पादिता यदैवास्माभिरितो वन गच्छद्भिर् सर्वैरेव कुरुकुलस्य निधन प्रतिज्ञातम् ।

९ लोकेऽपि च धार्तराष्ट्रकुलक्षय किं लज्जाकरो भवताम् । अपि च रे मूर्ख,

युष्मान् हेपयसि क्रोधाह्लोके शत्रुकुलक्षय ।

न लज्जयति दाराणां सभायां केशकर्षणम् ॥ १७ ॥

द्रौपदी—( जनान्तिकम् ) णाह, णालज्जन्ति एदे । तुम वि दाव म  
विमुमरेहि । [ नाथ, न लज्जन्त एते । त्वमपि तावन्मा विस्मयी । ] N

३ भीमसेन — मूढ, कथं चिरयति पाञ्चाली ।

सहदेव—आर्य, का खलु वेलात्रभवत्या प्राप्ताया । किं तु रोषावेशवशा-  
दायां गताभ्यायेण नोपलक्षिता ।

६ भीमसेन —( दृष्ट्वा । सादरम् ) देवि, वर्वितामप्यैरस्माभिरागतापि भवती  
नोपलक्षिता । अतो न मन्युं कुर्तुमर्हसि ।

**Bhimasena**—Fool all this also is to no purpose As for the  
irreconcilable nature of the Kuru king it was at that very time  
established when indeed by all of us without exception ( *eva* )  
while proceeding to the forest from here the destruction of the  
Kuru family was solemnly vowed And even in the world is the  
destruction of the family of the Dhartirastras causing you shame ?  
Moreover O fool

The annihilation of the enemy's family out of anger causes you  
to blush in the world Does not the pulling of the hair of [ your ]  
wife in the assembly put you to shame ? 17

**Draupadi**—My lord these feel not ashamed ! You at least  
( *śūyat* ) do not forget

**Bhimasena**—Dear brother how, Pancali is delaying !

**Sahadeva**—Noble sir indeed quite a long time has passed  
since her ladyship's arrival here But owing to the influence of  
the violence of anger the noble lady, though arrived was not  
noticed by my noble brother

**Bhimasena**—( *Having seen With courtesy* ) Queen your  
ladyship though arrived was not noticed by us as our anger was  
roued So it is not meet for you to entertain anger



द्रौपदी—णाह, उदासीनेषु तुम्हेषु मह मण्यु, ण उण कुविदेसु । [ नाथ,

९ उदासीनेषु युष्मासु मम मन्यु, न पुन. कुपितेषु । ] R.C. *Be*

भीमसेन —यद्येवमपगतपरिमवमात्मान समर्थयस्व । ( हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुखमवलोक्य च ) किं पुनरत्रमवतीमुद्दिश्यामिनेपलक्षयामि ।

१२ द्रौपदी—णाह, किं उब्बेअकालण तुम्हेसु सण्णिहिदेषु । [ नाथ, किमुद्देग-  
कारण युष्मासु सनिहितेषु । )

भीमसेन —निमिति नावेदयसि । ( केशानवलोक्य ) अयवा किमावेदितेन ।

जीघत्सु पाण्डुपुत्रेषु दूरमप्रोपितेषु च ।

पाञ्चालराजतनया वदते यदिमा दशाम् ॥ १८ ॥

द्रौपदी—हञ्जे बुद्धिमदिए, कहेहि णाहस्स । को अण्णो महपरिहवेण खिज्ज ।

[ हञ्जे बुद्धिमतिक्र, कथय । नाथस्य । कोऽयो मम परिभवेण खिद्यते । ]

३ चेटी—ज देवी आणनेदि । ( भीममुपसृत्य । अञ्जतिं उद्धा ) सुणाहु कुमालो ।

**Draupadi**—My lord, [ it is ] when you are indifferent [ that ] my anger [ is roused ] but not certainly ( *na puna* ) when you are enraged .

**Bhimsena**—If so consider yourself a one who e an ults  
I have departed I e are avenged ( *Having taken her by the hand  
made her sit by his side and looked at her face* ) How again do I  
ob erve your Indisshup dejected as it were ?

**Draupadi**—My lord what cause for dejection can there be  
when you are so close [ to me ] ?

**Bhimsena**—Why is it that you do not give [ me ] to know [ it ] ?  
( *Having looked at her hair* ) Or what need for [ such ] a telling ?

Since while the sons of Paṇḍu are alive and have not gone  
on a long journey the daughter of the Pañcala king continues in  
this [ miserable ] condition 18

**Draupadi**—Dear Buddhimatika tell my lord Who else is  
pained at my in ult ?

**Maid**—As the Queen commands ( *Having approached Bhima-*

इदोवि अहिअदर अज्ज उब्बेअफ़ाल्ण आसी देवीए । [ यदेव्याज्ञापयति । ..

शृणोतु कुमार । इतोऽप्यधिकतरमचोद्वेगकारणमासीद्देव्या । ]

५ भीमसेन—किं नामास्मादप्यधिकतरम् । बुद्धिमतिके, कथय ।

कौरव्यवशादावेऽस्मिन् क एष शलभायते ।

मुक्तवेणीं स्पृशन्नेना वृष्णां धूमशिक्षामिव ॥ १९ ॥ ३५

चेटी—सुणादु कुमालो । अज्ज वल्लु दवी अम्भासहिदा सुभद्रापमुणेण सवत्ति-  
वम्मेण परिवुदा अज्जाए गन्धालीए पादवन्दनं कादु गता । [ शृणोतु कुमार ।

३ अथ वल्लु देव्यम्भासहिता सुभद्राप्रमुखेण सप्तर्षीवर्गण परिवृता आर्याया  
गन्धार्या पादवन्दनं कर्तुं गता । ]

भीमसेन—युक्तमेतत् । विन्ध्या खलु गुरव । ततस्तत् । ३५ .

६ चेटी—तदो पडिणियुत्तमाणा भाणुमदीए देवी दिट्ठा । [ तत् प्रतिनिवर्त-  
माना भानुमत्या देवी द्रष्टा । ]

भीमसेन—(सक्रोधम्) आ शत्रोर्भार्यया दृष्टा । स्थानं क्रोधस्थं देव्या ।

*Having folded her hands* ) Let the Prince listen To day a cause  
for dejection greater even than this has occurred for the Queen.

**Bhimasena**—What really (*nūma*) greater than even this ?  
*Buddhimatika* tell [it]

Who is this who acts like a moth towards [me] here (*asmin*),  
who am the forest-conflagration to bamboos (*vamsak*) in the form  
of the family of the Kauravya [that is, Dhrtarastra] by [rudely]  
touching Kṛṣṇa [that is, Draupadi] with her braid unloosed as  
[by touching] the line of smoke [arising from the forest-conflag-  
ration] which is dark and has set up a column (*veṇi*), ? 19

**Maid**—Let the Prince listen To day indeed the Queen  
accompanied by the Mother [that is, Kuntī] and surrounded by  
the group of the co-wives headed by Subhadra, had gone to  
bow down to the feet of the revered Gandhārī

**Bhimasena**—This is proper Elders deserve to be bowed  
down to Then, [what] then ?

**Maid**—Then while returning, the Queen was seen by this  
nūmati

**Bhimasena**—(With rage) Ah, seen by the enemy's wife ! Alas,  
a [just] cause for the Queen's anger ! Further, (what) further ?

१९ ततस्ततः ।

चेटी—ततो ताए देवी पेक्खिअ सहीजणदिण्णदिट्ठीए सगळ्वं ईसि विइसिअ मणिअं [ ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वभीषद्विहस्य मणितम् । ]

१ भीमसेनः—न केवलं दृष्टा । उक्ता च । अहो किं कुर्मः । ततस्ततः ।

२ चेटी—अः जण्णसेणि, पेञ्च गाभा पयीअन्ति त्ति सुणीअदि । ता कीस दाणीं वि दे-केसा ण संजमोअन्ति । [ अयि-याज्ञसेनि, पञ्च ग्रामाः प्रार्थयन्ते इति श्रूयते । तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते । ] •

भीमसेनः—सहदेव, श्रुतम् ।

सहदेवः—आर्य, उचितमेवेत् तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

३ स्त्री—स्त्रोणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि ।

मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता बह्वी ॥ २० ॥

भीमसेनः—बुद्धिमतिके, तनो देव्या किमभिहितम् ।

चेटी—कुमार, जः पैरिजणहीणा मये ततो देवी मगादि । [ कुमार, यदि

Maid—Then, having seen the Queen and having cast a glance at the group of her friends, she smiled a little with pride and said.

Bhimasena—Not merely [ was the Queen ] seen, also addressed ! Oh, what shall we do ? Then, [ what then ] ?

Maid—‘O Yājñasenī [that is, Draupidī], it is learnt that five villages are being prayed for. Then why even now are your hair not being tied ?’

Bhimasena—Sahadeva, [ has this been ] heard [ by you ] ?

Sahadeva—Noble Sir, this is just befitting her ! For, she is the wife of Duryodhana. See.

Indeed the minds of women become like [ those of their ] husbands on account of association. A creeper, though (naturally) sweet, no doubt brings on a swoon, when it has resorted to a poisonous tree. 20

Bhimasena—Buddhimatikā, what did the Queen say then ?

Maid—Prince, if she had been unaccompanied by her attendant, then the Queen would have replied.

१ नालीदं भीमसेनपात्रं क्वचित् । २ न दृश्यते प्रथममिदं वाक्यं केषुचित्पुस्तकेषु ३ ‘पडिहीणं मम वअणं मवे (परिहीनं मम वचनं मवेत्)’ इति पाठः क्वचित् ।

३ परिजनहीना भवेत् तदा देवी भणति । ]

भीमसेन—किं पुनरभिहितं भवत्या ।

चेट्टी—तदो मए भणिअं । अइ भाणुमदि, तुह्वाण अमुक्केसु केसहत्थेसु कवं

६ अन्नाण देवीए केसा सज्जमीअन्ति ति । [ ततो मया भणितम् । अयि मातुमति, युष्माकममुक्तेषु केसहस्तेषु कयमस्माकं देव्या केसां सयम्यन्त इति । ] ]

भीमसेन — (सररितोपम्) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मदरि-

९ जनोचितम् । ( अवीरमासनादुत्तिष्ठन् ) भवति पाञ्चालराजतनये, श्रूयताम् ।  
अचिरेणैव कालेन ।

सञ्चक्षुर्जभ्रमितचण्डगदामिघात

सञ्चूणितोर्युगलस्य सुयोधनस्य ।

० स्यानाधनदधनशोणितशोणपाणि-

१-४

दैवसयिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी— किं णाह, दुक्कर तुए परिकुविदेण । सखण अणुगेहन्नु एद ववसिद  
दे मादरो । [ किं नाय, दुक्कर व्या परिकुपितेन । सर्वयानुगृह्णन्वेत्यवसित

Bhimasena—What again did you say ?

Maid—Then I said thus ‘ O Bhanumati, while the masses of your hair [that is those of the wives of Kaurava] are not loosed how will the hair of our Queen be tied ? ’

Bhimasena—( With satisfaction ) Well [ done ], Buddhimatikā well [ done ] ‘ That has been said which was proper for our attendant ( Impatiently getting up from his seat ) Honoured daughter of the Pañchalī King, in only a short while,

Bhima will decorate your hair [ O ] Queen with the hand reddened with the unctuous ( styana ) coagulated ( atanaddha ) thick [ ghana ] blood of Suyodhina who will have the pair of his thighs well ( sam ) pounded by the strokes of the terrible mace brandished in my relentless ( canant ) arm. 21

Draupadī—What is, my lord difficult for you to do, when [ once you are ] violently ( parā ) enraged ? May your brother support this resolve [ of yours ] by

१ ‘ अपविद्ध ’ २ ‘ उत्तमपिष्यति ’ ३ ‘

व्यवसितम् । तदनुमन्ततामेतद् व्यवसितं देवता ।

३ ते आतर ।]

सहदेव — अनुगृहीतमेतस्मामि ।

( नेपथ्ये महान् कलङ्क । सर्वे सविस्मयमाकर्णयन्ति । )

भीमसेन —

। मन्वायस्तार्णग्रामम् प्लुतकुहरचलन्मन्दरधनिधीर

कोणाघातेषु गर्जत्प्रलयप्रगडाम्यो-यस्यदृघण्ड । ३५/

दृष्णाक्रोधाग्रदूत उरुकुलनिघनोत्पातनिर्घातघात

केनास्मांसहनादप्रतिरसितसखो दुन्दुभिस्ताडयतेऽयम् ॥ २२ ॥

( प्रविश्य सभ्रान्त ) कञ्जुकी—कुमार, एष खलु भगवान् वासुदेव —

( सर्वे हृताश्रय्य समुचिद्यन्ति । )

३ भीमसेन — ( ससन्नमम् ) कासी कासी भगवान् ।

Sahadeva—This is accepted by us

( A tumult behind the curtain All listen with amazement )

Bhimasena—

By whom is this drum being beaten—( the drum *dundubhi* ) which is deep ( *dhīrah* ) like the sound of the Mīndara mountain as it moved [ round ] with its caverns ( *kuhara* ) flooded ( *pluta* ) with water of the ocean agitated in the process of being churned which is terrible ( *canda* ) like the mutual clashing ( *saṁghaṭṭa* ) of masses of thundering clouds of world-destruction on receiving the strokes of the sticks ( *koṇaḥ* ) which is the harbinger ( *agradūta* ) of the [ effects of the ] wrath of Kṛṣṇa the stormy ( *nirghāta* ) wind foreboding the destruction of the Kuru family and the friend of the echo of our roar ?

22

( Having entered confused ) Chamberlain—Prince here indeed the divine Vāsudeva—

( All get up, folding their hands )

Bhīmasena—( With confusion ) Where [ is ] he where [ is ] he, the divine Lord ?

१ ' ताडितोऽयम् । '

कञ्चुकी—पाण्डवक्षयातामयितेन सुयोधनेन—  
( सर्वे सन्नम नाश्रयन्ति । )

६ भीमसेन—किं सयन ।

कञ्चुकी—नहि नहि, संयन्तुमारब्ध ।

भीमसेन—अथ किं कृतं देवेन ।

९ कञ्चुकी—तत्र स महामादिशितविश्वरूपतेजः संपातमृच्छिन्नमवधूय दुरु-  
बुल्लम्भमृच्छिविरसनिवेशमनुग्रहं कुमारमविश्वितं द्रष्टुमिच्छति । R

भीमसेन—( सोदहासम् ) किं नाम दुरात्मा सुयोधनो भगवन्तं सयन्तु

१२ मिच्छति । ( आकाशे दत्तदृष्टिः, आ दुरात्मन् कुरुकुलानुलु, एवमतिक्रान्तं  
मयादिं त्वयि निमित्तमाप्रेण पाण्डवक्रोधेन भवितव्यम् )

सहदेव—आर्य, किमसौ दुरात्मा सुयोधनहतस्य वासुदेवमपि भगवन्तं

१५ स्वेन रूपेण न जानाति ।

Chamberlain—by Suyodhana, enraged at his partiality towards the Pandavas—

( All gesticulate confusion )

Bhimasena What seized ?

Chamberlain—Not indeed, not indeed ! [ Merely ] attempted to be seized !

Bhimasena—Then what was done by the Lord ?

Chamberlain—Then the high-souled Lord having disregarded the family of the Kurus that faints at the encounter ( *sampānah* ) of the resplendence of His Universal-Form displayed [ by Him ] arrived at the site of our camp [ and ] He [ now ] desires to see the Prince without delay.

Bhimasena—( With ridicule ) What is it possible ( *nāma* ) the evil-souled Suyodhana desires to seize the Lord ? ( Fixing his gaze in the sky ) Ah ! [ you ] evil-souled bane of the Kuru family, you on having thus transgressed [ all ] bounds, the wrath of the Pandavas would be but an [ outward ] instrument [ of your destruction ]

Sahadeva—Noble Sir, does not that wretch of Suyodhana know even the divine Vāsudevā in His proper character ?

१ अतः परम् 'सयमितुमारब्ध' इत्यधिकं सर्वेषु मुद्रितपुस्तकेषु २ 'सयमितुम्'

३ 'सयमितुम्'

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

१ आत्मागमां विहितस्तयो निर्विकल्पे समाधौ

ज्ञानोन्सेकाद्विप्रदिततमोग्रन्थयः सत्त्वनिष्ठाः ।

४-५ यं चीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्  
तं मोहान्धः कथमयममु वेत्तुं देवं पुराणम् ॥ २३ ॥

आर्य जयंधर, किमिदानीमव्यस्यति गुरु ।

कञ्चुर्का—स्वयमेव ग वा महा । जन्यास्यवसिनं ज्ञास्यति कुमारः (निष्क्रान्तः)

३ (नेपथ्यम् । कलकलानन्तरम् भो भो द्रुपदविराट्कृष्णन्वकसहदेवप्रभृतयोऽ-  
स्मदक्षौहिणीरतयः कौवचमूपधानयान्वाश्व, शुण्वन्तु भवन्तः ।

यत् सत्यवतमङ्गभीष्मनसा यत्नेन मन्दीकृतं

यद् विस्मर्तुमर्पाहितं शमघता शान्तिं कुलस्येच्छता ।

**Bhīmasena**—Deluded indeed as is this evil-souled [one], how could he know ? See.

How could this [Duryodhana], blinded [as he is] by infatuation, know this ancient God, whom [sages], who find their full delight in themselves, who have fixed their love on undifferentiated (*nirvikalpa*) concentration, who have by means of a profuseness of knowledge severed [all] knots (*granthī*) of ignorance (*tīma*) and who are [firmly] established in [the quality of] goodness, realise as being extraordinarily great, (*hamapti*) and lying beyond [the regions of] darkness and light ?

23

Venerable Jayandhara, what at present is [our] worthy brother doing ?

**Chamberlain**—The Prince will understand the doing of His Majesty after having gone [to him] in person. (*Goes out*)  
(Behind the curtain. After a tumult) O, ye, commanders of our divisions (*akṣuhīnī*) Drupada, Virāta, Vṛṣṇi, Andhaka, Sahadeva and others, and principal warriors of the army of the Kauravas, may you listen.

Here that great flame (*lit. lustre*) of wrath belonging to Yudhīsthira, which was fed (*lit. gathered*) [long ago] in the wooden sticks (*aram*) of gambling by dragging the hair and

१ 'विमपि' इति पाठः कचित् । २ 'वेत्ति' इति पाठान्तरम् ।

तद् दूतारणिसंभृतं नृपसुताकेशाम्बराकर्षणे □

क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिर जृम्भते ॥ २४ ॥

भीमसेन—( आकर्ष्य । सहर्षम् ) जृम्भता जृम्भतामप्रतिष्ठतसर्मायत्य  
क्रोधज्योति ।

३ द्रोपदी—णह, किं दाणीं एसो पलअजलहरत्याणिमसलो कखणे कखणे  
समरदुन्दुही ताडीअदि । [ नाय, किमिदानीमेष प्रलयजलगरस्तनितमासल  
क्षणे क्षणे समरदुन्दुभिस्ताज्यने । ]

६ भीमसेन—देवि, किमन्यत् । यज्ञं प्रवर्तते ।

द्रोपदी—( सविस्मयम् ) को एसो जण्णो । [ क एष यज्ञः । ]

भीमसेन—रणयज्ञः । तथा हि ।

चत्वारो वयमृष्विजः स भगवान् कर्मोपदेष्टा हरिः  
संप्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतवता ।

garment of the Princess [ Draupadi ] which was [ hitherto ]  
checked with effort [ by the king ] with [ his ] mind apprehensive of the violation of his vow of truthfulness, and which was even sought ( *it desired* ) to be forgotten by the peaceful [ Yudhishthira ] wishing [ to secure ] the peace of the family, is spreading widely in the forest of the Kurus 24

Bhimasena—( *Hearing listened with joy* ) May the flame of the wrath of our noble brother spread on and on with its course unimpeded

Draupadi—My lord why now is this war-drum deep like the thundering of clouds of world-destruction, being beaten every moment ?

Bhimasena—My Queen, what else ? A sacrifice is proceeding

Draupadi—( *With amazement* ) What [ kind of ] sacrifice [ is ] this ?

Bhimasena—The sacrifice of war ! So indeed

We four [ are ] the officiating priests that divine Lord Hari [ is ] the director of the rites the lord of men [ that is, Yudhishthira ] is [ the sacrificer ] initiated for [ this ] sacrifice of war his wife [ that is, Draupadi ] is the [ sharer ]



कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं ॥

राजन्योपनिमन्त्रणाय रमति स्फीतं यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता विक्रमानुरूपमाचरितुम्

भीमसेनः—चत्स, एते वयमुचता आर्यस्यानुज्ञामनुग्रातुमेव । (उत्थाय)

३ देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय ।

द्रौपदी—(वाष्पं धारयन्ती) णाह, असुरसराहिमुहस्त हृणिणो विअ

मङ्गलं तुल्लाणं होदु । जं च अम्बा कुन्दी आसासदि तं तुल्लाणं होदु । [नाय,

२६ असुरसमरामिमुल्लस्य हरेरिव मङ्गलं युष्माकं भवतु । यच्चाम्बा कुन्त्याशास्ते तद्युष्माकं भवतु ।]

उभौ—प्रतिगृहीतं मङ्गलवचनस्मामि ।

९ द्रौपदी—अण्णं च णाह, पुणोवि तुल्लेहिं समरादो आअच्छिअ अहं समास्ता-  
सइदव्वा । [अन्यच्च नाय, पुनरपि युष्माभिः समरादागत्याह समाश्वासयितव्या ।]

भीमसेनः—ननु पाञ्चालराजतनये, किमवाप्यलीकाश्वासनया ।

who has taken the [necessary] vow; the Kauravyas are the  
beasts [to be offered as victims]; the fruit is the soothing  
(*upasanti*) of the pain of insults [suffered] by [our] beloved;  
for inviting the princes [to attend the ceremony], does the  
drum boom loudly 25

Sabadeva—Noble Sir, being commanded by our elder brother,  
let us now proceed to act in a way worthy of [our] valour.

Bhimasena—Dear brother, here we are ready ever to execute the  
order (*anujñā*) of our noble brother. (*Rising up*) My Queen we  
now go for [bringing about] the destruction of the Kuru family.

Draupadi—(*Checking the tears*) My lord, may [what is] auspicious  
attend on you, as on Hari, prepared for battle with the de-  
mons ! And whatsoever mother Kuntī hopes, may that be yours !

Both—The utterance of [what is] auspicious has been accepted  
by us.

Draupadi—And another thing, by you, my lord, having returned  
from the battle, I should even again be consoled.

Bhimasena—Why, daughter of the Pāñcāla king, what is the  
good of [any] vain (*lu.-false*) consolation even now ?

१ 'अनुज्ञातः' २ न विद्यते चाक्षयमिदं क्वचित् ३ 'अण्णं च देवी  
भगदि । णाह तुल्लेहिं ( अन्यच्च देवी मणति । नाय युष्माभिः )' इत्यादिकमिदमेव  
चाक्षयं चेटीचाक्षयत्वेन पठितं क्वचित् ।

भूय परिभवक्षान्तिलज्जाविधुरिताननम् ।

अनि शेषितकौरव्यं न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—णाह, मा कखु जण्णमेणीपरिह्वुदीप्तिदकोवाणल्ल अणवेक्खिदसरीरा सचरिस्सथ । जदो अणमत्तसचरणिज्जाई रिउगल्लइ सु णिअन्ति । [नाथ, मा खलु याज्ञसेनीपरिभवोदीपितकोपानल्ल अनवेक्षितशरीरा. सचरिष्यथ । यतोऽप्रमत्तमचरणीयानि रिपुबलानि श्रूयन्ते । ]

भीमसेन —अयि सुक्षत्रिये,

अभ्योन्यास्फालमिन्नद्विपरधिरवसामांसमस्तिष्कपङ्के

भग्नानां स्यन्दनानामुपरिहृतपद्म्यासयिकान्तपत्तौ ।

स्फोतास्त्रुपानगोप्त्रीरसदशिवशियातूर्यनृस्पर्कमध्ये

सङ्ग्रामैरार्णवान्त पयसि विचरितुं पण्डिता पाण्डुपुत्राः ॥२७॥

( निष्क्रान्ता सर्वे )

इति प्रथमोऽङ्कः

You will not see again Vrkodara [that is, myself], who has not totally destroyed the Kuravyas and whose face has [consequently] turned pale with shame at having to put up with insults 26

Draupadi: My Lord, indeed move not [on the field of battle], without having taken care of [the safety of] your body, the fire of your anger being enkindled by the insults suffered by Ajnāseni [that is myself] For, the enemy's forces are those where one ought to move without carelessness of any kind

Bhīmasena—O excellent lady of the warrior caste

The sons of Pāṇḍu are adept in moving about in the [very] inmost water of the one [great] ocean of battle, where the brave foot-soldiers plant their feet on [the tops of] chariots, plunged in the mire of blood, fat (*vasā*), flesh and brains (*masīka* of elephants torn to pieces by mutual collisions, and where herdle s' trunks [*kabandha*] dance to [the accompaniment of] the musical instruments in the from of the inauspicious female jackals, howling in their assembly (*gosthī*) [gathered] for drinking the plentiful (*sphīta*) blood (*asṛk*) [that is spilt] 27

[ All go out ]

END OF ACT I

## द्वितीयोऽङ्कः

( सतः प्रविशति कञ्चुकी )

- ३ कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—‘विनयंधर, सत्वरं गच्छ-  
त्वम् । अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसमयान्न  
वेति । यतस्तां विलोक्य निहतामिमन्यवो रावेगजयद्रथप्रभृतयोऽम्भसेनापतयः  
६ समरभूमिं गत्वा सभाजयितव्याः ’ इति । तन्मया द्रुनतरं गन्तव्यमित्यहो  
प्रभविष्णुना महाराजस्य, यन्मम जरसाभिभूतस्य मयांतामात्रमेवावरोधनिवासः ।  
अथवा किमिति जरामुपालभेय, यतः समांतःपुरचारिणामयमेव व्यावहारिको  
९ वेपथ्वेष्टा च । तथा हि ।

१. नोद्यैः सत्यपि चक्षुषोस्तिर्मलं, द्रुत्यापि नाकर्णितं  
शक्तेनाप्यधिकार इत्यधिकृता युष्टिः समालम्बिता । १

## Act II

( Then enters the Chamberlain )

Chamberlain—I have been commanded by His Majesty Duryodhana, thus: “Vinayandhara, go you quickly. Let Queen Bhānumati be searched for [and it be ascertained] whether she has returned from [having performed] her customary duty (*samaya*) of bowing to the feet of my mother. For, having seen her (and) having gone to the field of battle are congratulations to be offered to the commanders of our army, Rādheya [that is, Karnā] Jayadratha and others, who have killed Abhimanyu.” Therefore I have to proceed very quickly: thus is proved how wonderful (*śūnho*) is the power of His Majesty; for overpowered with age as I am, my residence in the harem is just a matter of form (*maryādā*) and nothing more (*eva*). ( १ rather why should I find fault with my old age, since just this [is the] costume and [this the] activity in keeping with custom (*vijñāhāraka*) for all attendants of the inner apartment ” To explain :

Even when (*api*) strong (*uccaśh*) eye-sight (*cakṣu*) was there, enough (*alam*) was not seen [by me] nor was [enough], heard, even after having heard. [By me] though able (*śakṭa*) [to walk unaided] the staff (*grīvā*) was resorted to (*samūlamślā*) as

१ ‘अवरोधव्यापारः’ २ ‘अन्तःपुरिकागाम्’ ३ ‘वैयहारिकः’ ‘व्यवहारिकः’  
‘वैहारिकः’ इत्यपि कुत्रचित्. ४ ‘ईक्षितुम्’

१ प्रीढानेकघनुर्धरारिचिजेयथान्तस्य चैकाकिनो

यालस्यायमरातिलूनघनुषः प्रीतोऽमिमन्योर्वधात् ॥ २ ॥

; सर्वथा देव न सस्ति करिष्यति । तद्यायदत्रस्या देवी महाराजस्य निवेदयामि ।

( निष्क्रान्तः )

इति विष्कम्भकः ।

( ततः प्रविशत्यासनस्था देवी मानुमती सखी चेटी च )

सखी—सहि भाणुमदि, कीस दाणि तुमं सिविणअदसणमेत्तस्स त्रिदे अहिमा-  
६ णिणो महाराअदुज्जोहणस्स महिसो भविअ एव्वं त्रिअलिअवीरभावा अनिमेत्तं  
संतनसि । [ सखि भानुमते, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽमिमा-  
निनो महाराजदुर्योधनस्य महिषो भूवैव विगलितवीरभावातिमात्रं संतप्यसे । ]

९ चेटी—भट्टिणि, सोहण मणादि सुवअणा । सिविणेअन्तो जणो किं ण कसु  
पेक्खदि । [ भट्टिनि शोभनं मणति सुवदना । स्वप्नजन किं न ग्वलु प्रेक्षते । ]

This Bhishma caused to lie down [on bed] by means of  
arrows by the sons of Partha, [—Bhishma] the conquerer of even  
that sage [Parasurāma] whose axe was never (lit not, a) blunted  
(krupta) even since the seizure (grahana) of weapon [by him  
for p-], even as not (lit 'is not for') [any] anguish (tāpa) [on  
the part] of this one [here, asya] This one is delighted (prītaḥ)  
[all the same] at the slaughter (tadha) of Abhimanyu with his  
bow cut [into pieces] (tāna) by the enemies, [—himself but]  
valiant, all alone, fatigued (śrānta) with [efforts to secure] victory  
over many a senior (praudha) bow-wielder 2

Fate would [I hope] bring about our well-being in every way.  
Then let me report to His Majesty that the Queen is here.  
(Goes out)

END OF PRELUDE

(Then enter Queen Bhānumatī sitting on a seat, her Friend  
and Maid)

Friend—Friend Bhanumatī, why now are you, even while being  
the Queen of the proud and great king, Darjodhana, thus exceed-  
ingly tormented for the sake of the mere vision [seen] in a  
dream, with your courage [all] dropped off?

Maid—[My] Queen, Savadina speaks aright. What indeed  
does a person dreaming not see?

१ 'सिविणअन्तो (सम्पन्न)' २ 'पदलसदि (प्रलपति)'

स्वयं स्पलितेषु दत्तमनसा यांत मया नोद्धत

सेवांन्धीवृत्तजीवितस्य जरसा किं नाम यन्मे कृतम् ॥१॥

( परिक्रम्य । दृष्ट्वा । आकाशे ) विहङ्गिके, अपि यश्च जनपादवन्दनं कृत्वा प्रति  
निवृत्ता भानुमती । ( कणं दत्त्वा ) किं वक्ष्यसि—आर्य एषा भानुमती देवी  
३ पशु समगविजयाशमया त्रिवर्तिनगुरुपादवन्दनाय प्रभृत्यारब्धनियमो बालो बाने  
तिष्ठतीति । नन्द्रे, गच्छ स्वमात्मन्यापागम्य, यावदहमप्यत्रस्या देवीं महारा-  
जस्य निवेदयामि । ( परिक्रम्य ) साधु पतिव्रते, साधु, स्त्रीभावेऽपि वर्तमाना  
५ वर भवती न पुनर्महाराज । योऽयमुद्यतेषु बन्धुषु, अथवा किं बलवत्सु,  
वासुदेवसहायेषु पाण्डुपुत्रैश्चरिष्याप्यन्तं पुरविहारसुखमनुभवति । ( त्रिचिन्त्य )  
इदमरमययातय स्वामिनश्चेष्टितम् । कुतः ।

आ दृष्ट्वा प्रहणादकुण्ठपद्मोस्तस्यापि जेता मुने

स्वभावात्स्य न पाण्डुसन्नुभिग्य भीष्म शरैः शायित ।

It was laid down ( *adhikṛta* ) as [ part and parcel of ] my office ( or  
duty, *adhikāra* ) With mind directed [ it given *dattamanasa* ]  
everywhere by me walking ( *gātam* ) erectly ( *uddhatam* ) was not  
indulged in ( *na* ) What indeed ( *nāma* ) is there which has been  
done by old age to me with my life blinded by service ? 1

( Having moved about Having observed In the air ) Viṣṇugāṇā,  
has Bhānumatī returned after having bowed down to the feet  
of her mother-in-law ? ( Having directed his ear [ towards her ] )  
What say [ you ] thus ? Worth Sir here Queen Bhānumatī,  
who has performed the salutation to the feet of the elder [ it at 1  
Gāndhārī ] and who from to-day has begun [ the practice of  
some ] religious observance with a desire to [ ensure ] victory,  
in battle for her husband is staying in the Balodhān.  
Then good lady go for your work, while I on my part shall  
report to His Majesty that the Queen is here ( Having moved  
round ) Bravo chaste lady bravo ! Praiseworthy are you  
though a woman not however, His Majesty who is still ( *nyam* )  
indulging in the pleasure of enjoyments in his harem when  
his powerful—or why [ should I say ] powerful ? { it is enough  
if I say } Viśudeva helped—enemies the sons of Pāṇdu have  
risen up ! ( Meditating ) Here is another in tance of improper  
behaviour on the part of His Majesty Why [ do I say so ] ?

१ ' ज्ञात तया ' २ ' सेवांन्धीवृत्त ' ३ ' गुरुदेवपाद ' ४ अतः पर ' देवगृहे '  
इत्यधिकं वेपुचित् पुस्तकेषु ५ ' बन्धुवत्त्वबलवत्सु वा वामुदेव ' ६

प्रोदानेकधनुर्धरारिविजयथान्तस्य चैकाकिनो

बालस्यायमरातिलूनधनुषः प्रीतोऽमिमन्योर्वधात् ॥ २ ॥

सर्वथा देवं नः स्वस्ति करिष्यति । तद्यावदत्रस्थां देवीं महाराजस्य निवेदयामि ।

( निष्क्रान्तः )

इति विष्कम्भकः

( ततः प्रविशत्यामनस्था देवी भानुमती सखी चेटी च )

सखी—सहि माणुमदि, कौसदाणि तुमं सिविणअंसणमेत्तस्स किदे अहिमा-  
६ णिणो महाराजदुज्जोहणस्स महिसी भविअ एव्वं विअलिअवीरभावा अतिमेत्तं  
संतप्यसि । [ सखि भानुमति, कस्मादिदानीं त्वं स्वप्रदर्शनमात्रस्य कृतेऽभिमा-  
निनो महाराजदुर्योधनस्य महिषो भूवैवं विगलितवीरभावातिमात्रं संतप्यसे । ]  
९ चेटी—भट्टिणि, सोहण भणादि सुवअणा । सिविणअन्तो जणो किं ण कळु  
पेक्खदि । [ भट्टिनि शोभनं भणति सुवदना । स्त्रियञ्जनः किं न खलु प्रेक्षते । ]

This Bhishma caused to lie down [on bed] by means of  
arrows by the sons of Pāṇḍu, [—Bhishma] the conquerer of even  
that sage [Parasurāma] whose axe was never (lit not, a) blunted  
(kupta) even since the seizure (grahaṇa) of weapon [by him  
for pā], causes not (lit 'is not for') [any] anguish (tāpa) [on  
the part] of this one [here, aśya]. This one is delighted (prītaḥ)  
[all the same] at the slaughter (vadhā) of Abhimanyu with his  
bow cut [into pieces] (lāṇa) by the enemies, [—himself but]  
a lad, all alone, fatigued (śrānta) with [efforts to secure] victory  
over many a senior (praudha) bow-wielder. 2

Fate would [I hope] bring about our well-being in every way.  
Then let me report to His Majesty that the Queen is here.  
(Goes out)

### END OF PRELUDE

( Then enter Queen Bhānumatī sitting on a seat, her Friend  
and Maid )

Friend—Friend Bhānumatī, why now are you, even while being  
the Queen of the proud and great king, Duryodhana, thus exceed-  
ingly tormented for the sake of the mere vision [seen] in a  
dream, with your courage [all] dropped off?

Maid—[My] Queen, Svadanā speaks aright. What indeed  
does a person dreaming not see?

१ 'सिविणअन्तो (सप्रयन्)' २ 'पल्लवदि (प्रलपति)'

भानुमती—हञ्जे, एव एद । नि णु एद सिमिणअ अग्निमेत्तं अकुशल-  
२२ दसण मे पडिमादि । [ हञ्जे, एवमेतत् । किन्तु एष स्वप्नोऽतिमात्रमकुशल-  
दर्शनो मे प्रतिमाति । ]

सखी—जइ एव ता कहेदु हिअसही । जेण अह्णे वि पडिह्वाअ-तीओ  
२५ णससाए देवदासकित्तणेण अ पडिह्मिस्सामो । [ यथेव तत् कथयतु प्रियसखी ।  
येनाहामपि प्रतिप्रापयन् यौ प्रणसया देवतासकीर्तनेन च परिहरिष्यामः । ]

चेटी—देवि, एव एद । अनुमलदसणा वि सिमिणआ णससाए कुशलपरि  
२८ णामा होन्ति ति सुणीअदि । [ देवि एवमेतत् । अकुशलदर्शना अपि स्वप्ना  
प्रणसया कुशलपरिणामा भवन्तीति श्रूयते । ]

भानुमती—जइ एव ता कह स्सम् । अग्निदा होध । [ यथेव तत्  
२१ कथयिष्ये । अवहिते भवतम् । ]

सखी—कहेदु पिअसही । [ कथयतु प्रियसखी । ]

भानुमती—मुहुत्तअ चिट्ठ जाय सव्व सुमरिस्सम् । [ मुहुत्तं तिष्ठ यावत्  
२४ सर्व स्मरिष्यामि । ] चिन्तां नाटयति )

( तत प्राव्रशति दुर्योधन कचुकी च )

दुर्योधन —सूक्तमिदं कथ्यचित् । )

Bhanumati—Dear, this is so But this dream appears to me  
to be having an extremely inauspicious sight

Friend—If so let my dear friend tell [ it ] so that we two also  
[ by ] counteracting [ that dream ] shall drive away [ its evil  
effect ] by means of eulogy of [ the gods ] and muttering [ the  
names of ] deities

Maid—[ My ] Queen, this is so It is heard that dreams, though  
having an inauspicious sight come to have a happy consequence  
by means of eulogy [ of deities ]

Bhanumati—If so then I shall tell Do you two be attentive

Friend—Let my dear friend tell

Bhanumati—Wait for a while, till I shall recall everything

( Gesticulates thinking )

( Then enter Duryodhana and the Chamberlain )

Duryodhana—This a good saying of some one

गुप्त्या साक्षान्महानल्प स्वयमन्येन वा कृत ।

करोति महतीं प्रीतिमपकारोऽपरिणाम ॥ ३ ॥

४ येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमभिमन्युमुपश्रुय ममुच्छासितमित्र नश्चेतसा ।

कञ्चुकी—देव, नेदमनिदुष्करमाचार्यशस्त्रप्रमाणाणाम् । कर्णनयद्रययोर्वा का

३ नामात्र श्लाघा ।

राजा—विनयघर, किमाह भवान् । एकी बह्वभिर्बाढो दूनशरासनश्च निहत  
हन्त्र का श्लाघा कुरुपुङ्गवानामिति । मूढ, पश्य ।

हते जरति गाङ्गेये पुरस्त्स्य शिरण्डिनम् ।

या स्लागा पाण्डुपुत्राणा सैवास्माक भविष्यति ॥ ४ ॥ ५

कञ्चुकी—( समैक्यम् ) देव न ममाय सकल्य । किं तु व पोटप्रती  
घाताऽम्भ भिरनालाचितूर्व इत्यन एव विज्ञानयामि ।

An injury to the enemy whether great or small inflicted  
whether by one elf or by another whether covertly (*guptiā*)  
or openly (*sakṣat*) can be great with faction 3

So that to day having heard that Abhimanyu is killed by Droṇa  
Karṇa Jayadratha and other our heart has as it were been  
comforted (*samīchhasitam*)

Chamberlain—Your Majesty this was not very difficult to do  
for the powers of the weapon of the Ācārya [that is Droṇa]  
Or what possible praise could belong to Karṇa and Jay-  
dratha in [this matter] ?

King Vinyandhara what do you say ? A boy [who was]  
single-handed and who had his bow cut off was killed by  
many—here in this matter what praise can [possibly] belong  
to the best of the Kurus ? Fool see

That same praise which belonged to the sons of Pandu  
when the aged son of Gāṅga [that is Bhīṣma] was killed  
[by them] by placing Śikhaṇḍin in front, will belong to us 4

Chamberlain—(With bewilderment) Your Majesty this is not  
my thought But the failure of your valour has never been  
contemplated [as possible] by us before—thus for this reason  
I respectfully say so

१ 'नैव चायस्य शस्त्रप्रमाणात्' २ अस्मात् पर 'तदन न सतु कश्चि  
द्रोप' इत्यधिक क्वचित्सुक्ते ।



३ राजा—एवमिदम्

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।

स्वयलेन निहन्ति संयुगे न चिरात् पाण्डुसुतः सुयोधनम् ॥५॥ ८.

कञ्चुकी—( कर्णो पिपाय । समयम् ) शान्तं पापम् । प्रतिहतममङ्गलम् ।

राजा—विनयधर, किं मयोक्तम् ।

कञ्चुकी—

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।

स्वयलेन निहन्ति संयुगे न चिरात् पाण्डुसुतः सुयोधनम् ॥६॥

एतद्विपरीतमभिहितं देवेन ।

राजा—विनयधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात्

३ प्रातरेव निष्क्रान्तेति व्याक्षिप्त मे मनः । तदादेशय तमुदेश यत्रस्था भानुमती ।

King—So thou

Not after long the son of Pandu shall by means of this strength slay in battle, Suyodhana together with the host of his servants, his kith and kin, his friends, his sons and his brothers.

Chamberlain—( Having closed his eyes With fright ) May I be quelled ! May evil be counteracted !

King—Vinayandhara what was [ if that was ] said by me ?

Chamberlain—

Not after long Suyodhana shall, by means of his strength slay in battle, the son of Pāṇḍu, together with the host of his servants, his kith and kin, his friends his sons, and brother

The contrary of this was said by Your Majesty !

King—Vinayandhara, to day indeed Bhānumatī without having asked me, has come to my chamber just [ early ] in the morning. So my mind is very much disturbed. Therefore point out [ to me ] that region where there is Bhānumatī.

१ ( ' सहभृत्यगणम् ' इत्यादि पठति ) एतद्विपरीतमभिहितं देवेन ।

कञ्चुकी—इत इतो देव ।

( उभौ परिक्रामत । )

८ कञ्चुकी—(पुरोऽवलोक्य । समन्ततो गन्धमाग्राय) देन पश्य पश्य । एतत्तु-  
हिनरुणशिशिरस्रमरणोद्बलितवन्वनच्युतशेफालिमाविरचितकुसुमप्रकरमीपदा  
लोहितमुग्धममृकपोल्लोऽल्लोऽप्रसूनविजितदयामलनासौभाग्यमुन्मीलितकुल-

९ कुन्दकुसुमसुरभिशीतलं प्रमातकालरमणीयमप्रनस्ते बालोद्यानम् । तदवलोकयतु  
देव । तथा हि ।

प्रालेयमिधमरुन्दरुरालकोशे

पुपै समं निपतितता रजनीप्रबुद्धैः । १-प

अर्जुशुमिप्रमुकुलोदरसान्द्रगन्ध

संमूर्चितानि कमलान्यलय पतन्नि ॥ ७ ॥

Chamberlain—Thus was, thus was, [my] Your Majesty  
[come]

( Both move about )

Chamberlain—(Having looked ahead Having inhaled fragrance  
from all sides) Your Majesty, see [just] &c Here lies in front  
of you the Baledhvan where the bed (prakara) of flowers is for-  
med by the Śephālikā that have dropped from their stems  
traced up by the wind that is cool owing to particles  
of frost where the love-line of Privangu creepers (Soma-  
luti) is surmounted by the Lodhra flowers rosy like the slightly  
red cheeks of beautiful damsel, which is cool and fragrant  
with the full-blown Bala and Kunda flowers and which is  
attractive at [this] hour of day break. Therefore let Your  
Majesty observe. So indeed.

The bees, fallen down [on the ground] along with the  
flowers that have blown at night with their interiors (kosa) rend-  
ered uneven (kirela) with honey mixed with frost [praleya]  
[now] fall upon the day lotuses indicated [to them] by the inten-  
(sander) fragrance [proceeding] from the interiors of their bud-  
opened (lit broken bhinna) by the rays of the sun (arka)

7

॥ 'कुन्दकुसुम' २ 'पाण्डुपलिनी'

ये. ३

राजा-(समन्तादवलोक्य) विनयधर, इदमपरममुष्मिन्नुपसि रमणीयतरम् । पश्य ।

जुम्भारम्भप्रविततदलोपान्तजालप्रतिष्ठे  
हस्तैर्भानोर्नृपतय इव स्पृश्यमाना विद्युद्धा ।

॥ स्त्रीमि सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा  
मुञ्चन्त्येते विरुचनलिनीगर्भशय्या द्विरेफा ॥ ८ ॥

कञ्चुकी—देव, नन्वेपा भानुमती सुवर्दनया तरलिकया च पर्युपास्यमाना  
तिष्ठति । तदुपसर्पतु देव ।

३ राजा—( दृष्ट्वा ) आर्य विनयधर, गच्छ त्वं साङ्गमामित्र मे रथमुपकृत्य  
यितुम् । अहमप्येष देवीं दृष्ट्वानुपदमागम एव ।

कञ्चुकी—एष कनो देवादेश । ( निष्क्रान्त )

६ सखी—पित्रमहि, अत्रि सुमरिद तुष । [ प्रियसखि, अत्रि स्मृत त्वया । ]

King—(Having looked around) Vinayandhara here is another  
[ sight ] looking more charming at this [ hour of ] Dawn See

These bees who are awakened [ from their sleep ] as they  
are touched like [ so many ] kings by the rays of the sun enter-  
ing through the lattices ( *nilam* ) in the form of the [ faces  
( *upanah* ) ] between the petals extended at the commencement of  
the opening [ of the lotuses ] and whose unguent ( *angarūgah* )  
[ in the form of the pollen ] is [ only ] slightly ( *stoka* ) visible  
owing to close distance ( *parimalah* ) [ at night ] are leaving  
along with their mates their bed in the form of the interior  
( *garbha* ) of lotuses [ which are now ] full blown ( *ukhila* )

Chamberlain—Your Majesty here I see ( *nannu* ) a Bhānu-  
mati sitting in company with Savadina and Taralidā Then may  
Your Majesty approach [ her ]

King—(Having seen) Worths Vinayandhara go you to make  
ready my war-chariot I also shall here follow you close upon  
your heels after having seen the Queen

Chamberlain—Here is Your Majesty bidding done

( Goes out )

Friend—Dear friend, has [ the dream ] been recalled  
[ by you ] ?

भानुमती—सहि, सुमरिदम् । अज किल पमदवने आसीणाए मम अग्गदो एव्व केण वि अदिसइददिञ्चरूपेण णउलेने अहिदं तावादिदम् । [ सखि, स्मृतम् । अब किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशयितदिञ्चरूपेण नकुलेनाहिशतं व्यापादितम् । ]

उभे—(अवधार्य) आत्मगतम्) सन्तं पावम् । पडिहदं अमङ्गलम् । (प्रकाशम्) १२ तदो तरो । [ शान्तं पावम् । प्रतिहतममङ्गलम् । (प्रकाशम्) ततस्ततः । ]

भानुमती—अंसि संदायोदिग्गहिअआए विमुमरिदं मए । ता पुणोवि सुमरिअ कहइस्सम् । [ अतिसंतापोद्विग्नहृदयया विस्मृतं मया । तत् पुनरपि स्मृत्वा कथयिष्ये । ]

१५ राजा—अहो, देवी भानुमती सुवदनान्तरलिङ्गाम्नां सह किमपि मन्त्रयमाणा तिष्ठति । भवतु । अनेन लताजालेनान्तरितः शृणोमि तावदासां विश्वञ्चालापम् । ( तथा स्थितः । )

१८ सखी—सहि, अलं संदावेण । कहेदु पिअसही । [ सखि, अल संतापेन । कथयतु प्रियसखी । ]

Bhānumatī—Friend, [ it ] has been recalled. To-day indeed just in front of me sitting in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who possessed surpassing celestial beauty,

Both—( *Having grasped 'To themselves'* ) May sin be quelled. May inauspicious [ happening ] be counteracted ! ( *Aloud* ) Then, [ what ] then ?

Bhānumatī—My heart being agitated ( *indignant* ) by extreme anguish, I have forgotten. Therefore recollecting even again I shall tell.

King—Oh, Queen Bhānumatī is sitting [ here, engaged in ] holding some consultation with Suvadanā and Taralikhā. Be it [ so ]. Concealed by this network of creepers I shall just hear their confidential talk. ( *Stands so* )

Friend—Friend, away with anguish. Let [ my ] dear friend tell.

१ 'अपनार्य' २ 'संदावावगहीअ (सतापावगहीत)' or 'संदावावगहीदरिअआए सुणोपि मए विमुमरिदम् (सतापावगहीतहृदयया पुनरपि मया विस्मृतम्)' इति बहुपुस्तकानां पाठः ।

राजा—किं नु खल्वप्याः सुतापकारणम् । अयवानामन्त्र्य मामियमयवास-  
 २१ भवनान्निष्क्रान्तेति समर्थित एवास्या मया कोपः । अयि भानुमति, अविषयः  
 खलु दुर्याधिनो भवत्या कोपस्य ।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया  
 निद्राच्छेदविवर्तनेष्वमिमुखं नाद्यासि संभावितो ।  
 अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो  
 दोष पश्यसि कं प्रिये परिजनोपलम्भयोग्ये मयि ॥ ९ ॥

( विचिन्त्य ) अथवा ।

‘इयमस्मदुपाथयैकचित्ता’  
 मनसा प्रेमनिबद्धमत्सरेण ।  
 नियतं कुपितातिबल्लभत्वान्  
 स्वयमुपेक्ष्य ममापराधलेशम् ॥ १० ॥

नथापि शणुमस्तावत् किं नु वक्ष्यतीति ।

King—What indeed could possibly be the cause of her anguish ? Or, rather, since today she went out of my sleeping chamber without having taken her leave of me, her anger was already (*etia*) guessed by me O Bhanumati indeed Duryodhana is not an object of your anger

Was the noose of my creeper-like arms round your neck caused to be slackened through carelessness by me ? Were you not today honoured [ by me ] by turning my face towards you at [ the time of ] your rolling- during interruptions of sleep ? Was I seen by you in a dream [ to have become so ] mean ( *laghu* ) [ as ] to hold private conversation with another woman ? What fault, [ O ] Beloved, do you find in me who am fit to be censured like a servant [ on being found guilty ] ? 9

( Having meditated ) Or rather,

This [ lady ], whose undivided (*ekā*) heart has us as its object, has, with a mind in which jealousy has been formed by love, having fancied of herself some slight offence on my part, [ just ] on account of [ my ] being very dear [ to her ] to be sure, become angry

10

Yet, we shall just hear what possibly she would say

भानुमती-तदो अह तस्स अदिनइदिव्वस्सविणो णउयस्स दंसणेण उच्छुआ  
३ जाता हिद्विअआ अ । [ तनोऽह तस्यानिशयिनदिव्यरूपिणो ननुत्तम्य  
दर्शनेनोत्सुका जाता हतहृदया च । ]

राजा (सर्वैरुत्तम्य) किं नाम । अतिशयिनदिव्यरूपिणो ननुत्तम्य दर्शनेनोत्सुका  
३ जाता हतहृदया च । तत किमनया पापया माद्रीसुनानुरक्तया वयमेव विप्रलब्धा ।  
(सोम्रेक्षम् 'इयमस्मद्'-२।१० इति पठित्वा) मूढं दुर्योधन, कुप्यवि-  
प्रलम्बमानमात्मानं बहु मन्यमानोऽधुना किं उच्यमि । ('किं कण्ठे' २।९  
२ इत्यादि पठित्वा । दिशोऽवलोक्य) अहो, एतदयमेवास्याः प्रातरेव विविक्त-  
स्थानाभिलाषं मखीजनसरूपास्तु च पक्षमात् । दुर्योधनस्तु मोहादविज्ञान-  
बन्धकीहृदयसारं वापि परिभ्रान्तः । आः पापे, मत्परिग्रहपामुले,

तद् भीरुत्वं तव मम पुरः स्नाहसानादृशानि  
श्लाघां सास्मद्वपुषि जिनयन्त्युत्क्रमेऽप्येव रागः ।

Bhanumatī—Then at the sight of that ichneumon (*naku' ih*) of excellent divine beauty, I became uncanny (*utsukā*) and lost my heart [Also punningly—I grew love-sick and my heart was captivated]

King—(With bewilderment) What [did you say] I should certainly like to know (*nāmo*) 'I became eager at the sight of Nakula [the fourth Pandava and a son of Madri] of excellent celestial beauty and my heart was captivated' Then is it that by this sinful woman, fallen in love with the son of Madri we have been duped? (*Hissing ironically repeated* 11. 10 'This [lady] who is undivided etc') Deluded Duryodhana what would you say now, (you) who were thinking highly of yourself, while [all the time you were] being deceived by this wanton woman' (*Repenting* 11. 9 'Did I through carelessness etc *Hissing looked about in (all) directions*) Oh for this purpose precisely the [lady] had a longing for a solitary place early in the morning and a special liking for mutual conversation with friends But Duryodhana, owing to infatuation, knew not the real tuff of the harlot's heart and was deluded [just] anywhere' Ah! sinful woman & graceful wife of mine,

[How charming was] that timidity of yours in my presence, [and how ignoble are these] adventures of this kind! That

तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः

स्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो [ ततस्तत । ]

भानुमती—तदो उज्जिअ तं आसणट्ठाणं लट्ठामण्डवंपविसिदुं आरद्धा । तदो

३ सोवि म अणुसरन्तो एव लट्ठामण्डव पविट्ठो । [ तत उज्जिअ तदासनस्थान  
लट्ठामण्डप प्रवेष्टुमारब्धा । ततः सोऽपि मामनुसरन्नेव लट्ठामण्डप प्रविष्ट । ]

राजा—अहो कुलटोचितमस्याः पापाया अशालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरवद्धभाय  
मधिदितो रहसि मत्सुरतोपभोगः ।

तत्रैव दुध्धरितमद्य निषेद्यन्ती

ह्रीणांसि पापहृदये न सुखीजनेऽस्मिन् ॥ १२ ॥

उभे—तदो तदो । [ ततस्तत । ]

praise [ bestowed ] on our person, [and] this passion for even the transgression of modesty ! And that generosity towards me who am [ now proved to be ] dull-witted [ and this ] unaccountable ( *kopi* ) mode of wantonness ! In that celebrated -potluck ( *astamas* ) family [ did you have your ] birth, [ and ] this [ i. e. the ] scandalous conduct [ you have been indulging in ] 11

Friend—Then, [ what ] then ?

Bhanumati—Then having abandoned the place where I waited I began to enter the bower of creepers. Then he also entered the bower of creepers even closely following me

King—Oh, the ill breeding ( *asalmata* ) of this sinful woman, [ well ] worthy of a harlot !

Are you not, [ O ] evil hearted woman, ashamed to disclose to-day your evil conduct before those very friends- [ of yours ] here to whom you communicated, in private, enjoyment of amorous sports with me, in a manner in which you formed a very deep attachment [ to them ] owing to a long-standing ( *cira* ) affection ( *pranaya* ) ? 12.

Both—Then, [ what ] then ?

१ ' सन्भावम् ' २ ' हीतासि '

भानुमती—तदो तेण सर्पग-भ्रस्रारिअम्मेण अग्रिद मे दणसुअम् ।

३ [ ततस्तेन सर्पगर्भे—( सप्रगल्भ )—प्रसारितम्मेणापहृत मे स्तनाशुकम् । ] ४

राजा—(सक्रोधम्) अलमिदानीमतः परमाकर्णनेन । भवतु तावत् तस्य परव-  
नितावस्त्रन्दनप्रगल्भस्य माद्रीमुतहतकस्य जीवितमपहरामि । (किञ्चिद् गत्वा ।

६ किञ्चिन्त्य ) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया । ( निर्वर्तते । )

उमे—तदो तदो । [ ततस्तत । ]

भानुमती—तदो अजउत्तस्स पमादमङ्गलत्तररमिस्सेण वारविट्ठासिणी नण-

९ सर्गादरेण पडिबोधिदग्धि । [ तत आर्यपुत्रस्य प्रमातमङ्गलत्तररमिश्रेण वारवि-  
ट्ठासिनीजनसर्गादरेण प्रनिगोधिनास्मि । ]

राजा—( सन्तर्कम् ) किं नाम प्रनिगोधिनास्मीति स्वप्नदर्शनमनया वर्णित  
१२ भवेत् । अथवा सखीवचनादेव व्यक्तिर्मविध्यति ।

( उम मविप्रादमन्योन्य पश्यत । )

*Bhanumati*—Then by him, who stretched out his hand that held a serpent in it [ also punningly—who boldly stretched out his hand ] was removed my breast garment.

*King*—( *Angrily* ) Now enough of hearing further than this Well then ( *bhanumati* ), in the first place ( *taiat* ), I shall take away the life of that accursed son of Madri, who has been audacious enough to outrage another's wife : ( *Having gone a little* ) Having thought ) Or rather this very [ woman ] of sinful character ought to be punished first ( *Returns* )

*Both*—Then, [ what ] then ?

*Bhanumati*—Then, by the sound of the songs of a group of courtesans, mingled with the sound of the auspicious musical instruments [ played upon ] at dawn belonging to my noble lord, I was roused

*King*—( *With conjecture* ) Is it possible ( *nama* ) that she has described the vision in a dream, [ as can be guessed ] from [ her words ] ' I was roused ' Or, from the words of her friend alone there would be a clearing up [ of the matter ]

( *Both look at each other with dejection* )



सुवदना—ज एत्थ अच्चाहिद त माईरदीप्पमुहाणं णईण सल्लिण अउहारीअदु ।

१५ भवदाणं बह्मणां वि आसीसाए आहुदिहुदेण पज्जलिदेण भवदा  
हुदासणेण अ णत्सदु । [ यदिहात्याहित तद्वागीरथीप्रमुखाना नदीनां  
सल्लिणेनापहियताम् । भगवता ब्राह्मणानामप्याशिपाहुतेन प्रज्वलिनेन  
भगवता हुताशनेन च नश्यतु । ]

१८ राजा—अउ विरूपेण । स्वप्रदर्शनमेवैतदनया वर्णितम् । मया पुनर्मन्दधि  
याऽभ्यथैव संभावितम् ।

दिष्टयार्थं धृतप्रिलम्भजनितक्रोधाद् नो गतो  
दिष्टया नो परेष रूपाधं क्रुधने किं विन्मया व्याहृतम् ।

■ मा प्रत्याययितु विमृद्दहृदय दिष्टया कथान्तं गता  
मिथ्यादूषितयानया विरहित दिष्टया न जात जगत् ॥ १३ ॥

भानुमती—हला, कहेहि मि एत्थ पसत्थ किं वा असुहसूअअ त्ति ।

[ हला, कथय किमप्र प्रशस्त किं वा शुभसूचकमिति । ]

( सखी चेटी चान्यान्यमवलोक्यत । )

Savadana—Whatever [ might be ] calamitous here [ in  
this dream ] let that be driven away by the water of the rivers  
headed by the Bhāgirathi also by the blessing of the revered  
Brahmanas and by means of the divine fire sacrificed with  
oblations [ and hence ] in fully ( *pra* ) blaze let it be destroyed

King—Away with doubt The vision of a dream alone has  
here been described by her By me dull-witted as I am however  
it was construed quite otherwise

Fortunately did I not step forth [ into her presence ] in  
anger produced by delusion due to [ the story ] being [ only ] half  
heard Luckily [ again ] was nothing harsh said by me in reply  
while [ yet ] half [ of the story ] was narrated Fortunately the  
narrative [ soon ] reached its end [ as it were ] to comfort me  
whose mind had been totally confused Fortunately the world did  
not become void of her, who had been falsely accused

Bhanumati—Dear [ friend ] tell [ me ] what here is an evil omen  
or what indicates evil

( The friend and the maid look at each other )

सखी—(अपवार्य) एतं णत्थि त्थोअं वि सुहसुअअम् । तदो अलीअं  
 कथअन्ती पिअसहीए अवराहिणी भविस्सम् । सो दाणीं सिणिद्धो जणो जो  
 ६ पुच्छिदो परुसं वि हिंदं भणादि । (प्रकाशम्) सहि, नञ्च एदं असुह-  
 णिवेदनम् । ता देवदाणं पणामेण दुजादिजणपडिग्गंहण अ अन्तरीअदु । ण  
 ७ दादिणो णउलस्स था दंसणं अहिसदवहं अ सिविगए पमुंसन्ति विअन्त्त-  
 ९ णाओ । (अपवार्य) अत्र नास्ति स्तोकमपि शुभसूचकम् । ततोऽलीकं कथ-  
 यन्ती प्रियसत्या अपराधिनी भविष्यामि । स इदानीं स्निग्धो जनो यः पृष्टः  
 पर्यमपि हितं भणति । (प्रकाशम्) सखि, सर्वमेवैनदशुभनिवेदनम् । R.  
 १२ तदेवतानां प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम् । न खलु दंष्ट्रिणो  
 नकुलस्य दर्शनमुद्दिशतवधं च स्वप्ने प्रशंसन्ति विवक्षणाः । ]

राजा—अवितथमाह सुवदना । नकुलेन पन्नगशतवधः स्तनांशुकापहरणं  
 १५ चेति नियतमनिष्टोदकं तर्कयामि ।

Friend—(Aside) Here there is not even a little that indicates  
 [ any thing ] auspicious. Then [ if ] I tell a lie, I shall have  
 committed a crime against my dear friend. That, to be sure  
 ( *idānim* ) is an affectionate person, who, when asked, says  
 [ what is ] beneficial, though harsh. ( *Aloud* ) Friend, the whole of  
 this proclaims evil. So let it be averted by salutation to the  
 deities and gift to a number ( *jāna* ) of twice-born people [ that  
 is, Brāhmanas ]. Indeed the learned do not commend [ au-  
 uspicious ] the sight of a boar or an ichneumon and the slaughter  
 of a hundred serpents in a dream.

King—Truth [ it is that ] Suvadānā has told Slaughter of a  
 hundred serpents and removal of the breast-garment by an  
 ichneumon—this ( *stu* ) surely [ will lead to ] evil in the end, I guess.

१ इदं भाषणम् ‘अन्योन्यमवलोक्य अपवार्य ।’ इत्याकाररनाटयोत्तिपूर्वकं  
 सखीचेतयोभारंगत्वेन पठितं पुस्तकद्रव्ये । २ ‘इति’ इत्येव पाठः क्वचित् ‘च’  
 इत्येव च क्वचित् ।

पर्यायेण हि हृदयन्ते स्वप्नाः कांमं शुभाशुभाः ।

शतसंख्या पुनरिय सानुजं स्पृशतीव माम् ॥ १४ ॥

( वामाक्षिस्यन्दने सूचयित्वा ) आः कथं ममापि नाम दुर्योधनस्यानिमित्तानि हृदयक्षोभमावहन्ति । ( सावष्टम्भम् ) अथवा मीरुञ्जनहृदयप्रकम्पनेषु का ३ गणना दुर्योधनस्यैवंविधेषु । गीतधायमर्योऽङ्गिरसा ।

प्रह्वानां चरितं स्वप्नो<sup>२</sup> निमित्तान्युपपाचितम् ।

फलन्ति काकतालीयं तेभ्यः प्राज्ञा न विभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कायपनयामि ।

भानुमती—हृद्य सुवभणे, पेक्ख दाव उदअगिरिसिहैरन्नरविमुक्कहवरो ३ विभेज्जन्तसंहाराअप्पसप्पण्दुरालोअमण्डलो जादो भअञ्चं दिवहणाहो । [ हृद्य सुवदने, पश्य तावद्दुदयगिरिशिवरान्तरविमुक्करथवरो विगलत्सेयारागप्रसन्न-दुरालोअमण्डलो जातो भगवान् दिवसनाथः । ]

Granted that dream-, [ some ] auspicious- and [ some ] in-  
auspicious, are indeed seen now-and-then ( *pariyāyena* ) But this  
number hundred-as though points-to me along with my brothers. 14

( Indicating [ with appropriate gesticulations ] the throbbing  
of the left eye ) Ah ! how indeed are evil omens-, creating  
agitation of mind on the part of me, [ who am ] Duryodhana-  
( *Haughtily* ) O!, what cares Duryodhana for such things- [ as  
omens ] which are capable of causing tremor in the heart of  
[ only ] the timid persons- And this [ very ] view has been express-  
ed in verse by Amgira-

The movement of planet-, a dream, omens [ and ] a con-  
ditional gift [ to a deity ] ( *upayūṣaṃ* ) bear fruit by way of  
sheer accident The knowing ones fear them not. 15

Therefore let me remove Bhānumati's vain fear, [ so ] natural  
to a woman's nature.

Bhanumati—Dear Svadātā, just see, the divine lord of the  
day with his excellent chariot, freed [ to rise up ] ( *vimukta* )  
[ from it-elf ] by the region ( *antarāḥ* ) of the peak of the rising  
mountain, has become pos-sessed of his orb, serene [ but ] difficult  
to look at, as his twilight ruddiness- is fast ( *et* ) slipping away:

१ ' आवेदयन्ति ' २ ' अनिमित्तान्युपपाचितम् ' ' अनितितोत्पत्तिकं तथा-

३ ' सिहन्तरिद ( शिखरान्तरित ) ' ४ ' विमलित ( विगलित )'

सर्वा—सहि, रोसणिदरुणअत्तसरिमेण यदाजालन्तरापडिडकिरणनिवहेण  
पिन्नरिदोजाणभूमिमाओ पूरिदपडिण्णो पिअ रिऊ दुप्पेक्खणिज्जो जादो मअवं  
महस्सकिरणो । ता समओ दे लोहिदकुसुमचन्दणगन्धेग अग्गेण पज्जुवत्तादुम् ।

६. [ मणि, रोपणितरुनरूपप्रसहस्रोन् स्त्राजालान्तगन्पतितस्त्रिणनिवहेन पिञ्जरितोद्यान-  
भूमिभाग. पुरितप्रतिज इव रिपुर्दुष्येश्वरीया जातो मगवान् सहस्रस्त्रिण. । तत्  
समयम्ने लोहितकुसुमचन्दनगर्भेगार्गेण पर्युपस्थानुम् । ]

१२ भानुमती—हृत्ते तरल्लिण, उवणेहि मे अग्रमाअणं जाव भववदो सहस्सर  
स्मिणो सवरिकं णिअइमि । [ हृत्ते तरल्लिणे, उवनय मेऽध्यमाजन यावद्  
भगवन् महस्सरस्मे सग्यां निर्वर्तयामि । ] .

१५ चेटी—ज देवी आणयेदि'। [ यदेव्याङ्गायति ] ( निष्क्रान्ता । )

राजा—अयमेव सावुतरोऽयमः समीपमुपगन्तुं देव्या ।

(प्रतिपद्य ।) चेष्टी—देवि, एतदग्रमाश्रयम् । ता निष्क्रीडा मभवदो मह-

Friend—Friend, the thousand rayed divine [sun] has become very difficult to gaze upon like an enemy, who has accomplished his vow [of revenge]—[the sun] who has rendered *tanu* (*punarita*) the ground-portion of the garden with the multitude of his rays penetrating through the interstices of a net-work of creeper that [multitude] resembles leaves of burnished gold Therefore it is time for you to wait upon [the sun] with an offering (*arghah*) containing in it red flowers and sandal

Bhānumatī—Dear Tārūka, bring me the vessel containing materials of the offering, so that (yāvat) I shall accomplish the worship of the divine thousand-rayed one [sun]

Maid—As the Queen command. (Goes out)

King—This surely is an exceedingly (*lava*) good opportunity to go near the Queen

( Having entered ) Maid—My Queen, here is the vessel containing materials of offering, Then let the worship of the divine thousand-rayed [ sun ] be carried out

१ 'रोमाणिदक्षिणकान्तिसरसरोएण ( रोमान्वितर्णकान्तिसरसरोएण )'.

‘रोमाणिदक्षगभस्तिस्रस्मरीण ( रोमान्वितस्नर्कस्तिस्रस्मरीण )’. २ ‘रिदुप्पे-  
कस्तग्निने, ( रिदुप्पेक्षणीय. )’

१८ स्तरस्तिणो सवरिआ । [ देवि, एतदर्थ्यभाजनम् । तन्निर्वर्त्यता भगवत्-  
सहस्ररत्ने स्पर्षा । ]

( राजोपसृत्य सञ्जया परिबन्धमुत्सार्य स्वयमेवाव्यपात्र गृहीत्वा ददाति )

२१ सखी—( विलोक्यात्मगतम् ) वह महाराजो समाजदो । हन्त, किदो से  
पिअसहोए णिअमभङ्गो रण्णा । [ कथ महाराजः समागतः । हन्त, कृतोऽस्या  
प्रियसन्ध्या नियमभङ्गो राज्ञा । ]

२४ भानुमती—( दिनकरामिमुखी भूत्वा ) भगव, अम्बरमहासरैकसहस्रपत्र,  
पुब्बदिसारहुमुहमण्डलकुङ्कुमत्रिसेसअ, सअलमुबणाङ्गणदीपअ, एत्थ सिविण-  
अदसणे ज किं वि अच्चाहिदं त भअजदो पणामेण कुसलपरिणामि ससदम्भा-

२७ दुअस्स अजउत्तस्स होदु । ( अर्थ्यं दत्त्वा ) हंश्चे तरल्लिण, उवणेहि मे कुसुमाई  
जाव अवरणं वि देवदाण सवरिअ णिव्वहेमि । [ ( दिनकरामिमुखी भूत्वा )  
भगवन् अम्बरमहासरैकसहस्रपत्र, पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषम्,

३० सअलमुबणाङ्गणदीपक, अत्र स्वप्रदर्शने यत् किमप्यव्याहितं तद् भगवत्  
प्रणामेण कुशलपरिणामि सशतव्रातृकस्यार्थपुत्रस्य भवतु । ( अर्थ्यं दत्त्वा )  
हस्से तरल्लिके, उपनय मे कुसुमानि यादपरासामपि देवतानां स्पर्षा  
निर्वर्तयामि ] ( हस्तौ प्रसारयति )

( The king having approached and, sent away the attendant  
with a signal takes the vessel containing materials of offering  
himself and hands [ it over to the Queen ] )

Friend—( Observing To herself ) How, His Majesty has  
arrived ! Ah, the violation of the vow of this dear friend [ of  
mine ] has been done by the King

Bhanumati—( Having turned her face towards the sun ) O divine  
[ sun ] the one thousand petalled [ lotus ] in the great lake of the  
sky, the saffron mark on the round face of the damsel in the form  
of the eastern quarter, the light of the courtyard in the form of  
the entire world, whatever may be calamitous in this vision of a  
dream—may that, [ I pray ] by virtue of my salutation to [ you ]  
the divine [ Lord ] turn out happy in its consequence, to my  
noble lord along with his hundred brothers—( Giving the offering )  
Dear Tiratikā, bring me flowers so that I shall accomplish the  
worship of other deities too ( Stretches out her hands )

३३ ( राजा पुष्पाण्युपनयति । स्पर्शमुखमभिनीय कुसुमानि भूमौ पातयति )

भानुमती—(सरोपम्) अहो प्रमादो परिजनस्त । (परिवृत्य दृष्ट्वा ।  
ससंभ्रमम्) कथं अजउत्तो । [ अहो प्रमादः परिजनस्य । (परिवृत्य दृष्ट्वा ।

३६ ससंभ्रमम्) कथमार्यपुत्र । ]

राजा—देवि, अनिपुणः परिजनोऽयमेवंविवे सेवावकाशे । तत् प्रभवत्यनु-  
शासने देवी ।

३९ ( भानुमती दृष्ट्वा नाटयति । )

राजा—अयि प्रिये,

धिकिर धवलदीर्घपाङ्गसंसर्पि चक्षुः

परिजनपथवर्तिन्यत्र किं संभ्रमेण ।

स्मितमधुरमुदारं देवि<sup>१</sup> मामालपोद्यैः

प्रभवति मम पाण्योरञ्जलिः सेवितुं स्वाम् ॥ १६ ॥

भानुमती—अजउत्त, अन्मणुष्णादाए तुए अत्थि मे करिंत्ति वि णिअमे-  
अहिंयासो । [आर्यपुत्र, अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नापि नियमेऽभिलाषः ।]

( *The King brings the flowers. Having gesticulated the pleasure of touch [ of her hand ], he lets the flowers fall on the ground* )

Bhānumatī—Oh, [ how great is ] the carelessness of servants' ( *Having turned round [ and ] seen. With confusion* ) How, my noble lord !

King—My Queen, unskilled is this servant on such an occasion of service. The Queen therefore has [ full ] power to punish [ him ].

( *Bhānumatī acts bashfulness* )

King—O [ my ] beloved,

Direct towards [ me ] here ( *atra* ) who am standing on the path of [ i. e. as ] your servant, your eye accustomed to move towards the white extensive corner ( *apāṅga* ). Why this flutter" Talk to me loudly, Queen, [ and ] in a manner sweet owing to smile, and dignified ( *udāra* ). The cavity of my hands is [ ever ] ready to serve you.

Bhānumatī—Noble my lord, on the part of me, permitted by you, there is a desire in respect of a certain vow.

३ राजा—श्रुतविस्तर एवास्मि भवत्या स्वप्नवृत्तान्तं प्रति । तदल्मेव प्रकृति-  
सुकुमारमात्मानं खेदयितुम् ।

भानुमती—अजउत्त, म शङ्का बाहेह । ता अणुमण्णदु म अजउत्तो । [आर्य-  
६ पुत्र, मा शङ्का बाधते । तदनुमन्यता म मार्यपुत्र । ]

राजा—( सगर्भम् ) देवि, अल्पमनया शङ्कया । पश्य ।

/ किं नो व्याप्तदिशा प्रकम्पितभुवामक्षौहिणीनां फलं  
किं द्रोणेन किमङ्गराजविशिष्यैरेव यदि ह्याम्यसि ।  
भीष्टं भ्रातृशतस्य मे भुजघनच्छायासुखोपास्थिता  
त्यदुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

भानुमती—अजउत्त, ण हू मे किं नि आसङ्क । कालण तुल्लेसु सण्णिहिद्वेसु ।  
किं तु अजउत्तस एव मणोरहसपत्तिं अहिणन्दामि । [ आर्यपुत्र, न एतु मे  
३ किमप्याशङ्काकारणं युष्मासु सनिहितेषु । किंत्वार्यपुत्रस्यैव मनोरथसपत्तिं  
मभिनन्दामि । ]

King—Even with details heard am I, [the details] pertaining  
to the account of your dream. No use ( *alam* ) therefore thus  
fatiguing your naturally delicate frame ( *ātmanas* )

Bhanumati—Noble my lord fear torments me. Therefore let  
my noble lord permit me

King—( *With pride* ) My Queen away with this fear. See  
What is the use of our divisions ( *aksauhini* ) which have pervaded  
[ all ] the quarters and have caused the [ very ] earth to tremble  
[ under their tread ], what is the good of Drona and the arrows  
of the Amga king [ that is, Karna ] ( if you are thus distressed )  
[ O ] timid one, you are the wife of the lord of lions [ *namely*  
Duryodhana residing comfortably in the shade of the forest  
of arms of my hundred brothers. What can be the cause of fear  
to you ?

17

Bhānumatī—Noble my lord, indeed there is no cause of fear  
whatever to me while you are near. But I take delight in the  
fulfilment of the heart's cherished desires of my noble lord  
himself





प्रास्तादानां निरुद्धेष्वभिनयजलदोहारगम्भीरधीर- ०

शण्डारम्भ समीरो वहनि परिदिश मीर किं संध्रमेण ॥ १९ ॥

सखी—मैक्षाराओ पवित्रदृष्टं दारुपव्वअरासादम् । उब्बेअकारी क्खु अअ  
उयिदपरनरअरुद्धमीकिदणअणो उम्मूत्तिदतरवरनइवित्तायमन्दुरारिम्मवृष-  
३ ग्गत्तेल्लमपजाठलीकिदजणअइ मीनणो समीरणो । [महाराजः प्रविशतु एवं  
दारुपव्वप्राप्तादम् । उद्देगकारो । खन्वयमुत्थितपरपरज कलुषीकृतनयन उन्मू-  
त्तिनवरशब्दमित्रमन्दुरारिभद्रवल्लभनुरङ्गमपाङ्कुलीकृतजनरदनिर्भीषण  
नमीरणः । ]

R. C

६ राजा—(सहस्रं) उपकारि मन्त्रिदं वाष्पाचक्रं सुयोधनस्य ॥ यस्य प्रस्तादाद-  
यनपरित्यागनियमया देव्या संगदितोऽम्मन्मनोरथः । कथमिति ।

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने  
नीत नाननमन्यतः सशपथं नाहं स्पृशन् वारित ।

तन्व्या मग्नपयोधरं भयवशादाबद्धमालिङ्गित

४०.८ { भद्रत्तास्या नियमस्य भीषणमरुत्तायं धयस्यो ममो ॥ २० ।

तत् सङ्गमनोरथस्य मे कामचार सप्रतिविहारेण तदितो दास्यन्वत्प्रासादमेव  
गच्छाम् ।

३ ( सर्वे वान्याग्राया रूयन्त यन्त परिजामन्ति । )

राजा—

कुरु घनोद पदानि शनैः शनैरपि विमुञ्च गतिं परिधेपिनीम् ।

सुतनु बाहुलतोपरिवन्धनं मम निपीडय गाढमुरस्थलम् ॥ २१ ॥

( प्रवेश रूपयित्रा ) प्रिये, अलङ्घावकाश समीरणं सङ्गतच्छादार्भगृहस्य ।

निबन्धमुन्मील्य चक्षुरन्मृष्टरेणुनिकरम् ।

No frown has been put on, the eyes have not been covered with continuous flow of tears, the face has not been turned in another direction I touching her, was not prevented with oath [But] under the influence of fear a close embrace has been given by the slender-bodied lady (*tanu*) so as to make her breasts plunged [as it were in my chest] Is not the dreadful wind breaker of her vow, [thus] a friend of mine ? 20

So my heart's longing having been fulfilled I can now, yet as I like (*kāmarāh*) in enjoyments Therefore we proceed from here just to the palace on the mountain of wood

( All, gesticulating torment from the whirlwind, move about with efforts )

[O] lady of plump thigh, plant your feet slowly and slowly Q [darling], give up your trembling gut, [O] woman with a beautiful body, closely (*ni*) embrace my broad chest, so as to make your creeper-like arms the upper ligature [of it] 21

( Having gesticulated entrance ) Darling, the wind has no access [here] because the inner chamber is well (*sam*) closed Open your eyes with [perfect] confidence (*visrabdham*), wiping off the mass of dust particles [therefrom]

३ भानुमती—( सहर्षम् ) दिष्टिआ इह दान उष्णादसमीरणो ण वाधेः [ दिष्टयेह ताउदुत्यानसमीरणो न वाधते । ]

सखी—आरोहणसभमणिस्मह पिअसहीए उरुनुअलम् । ता कीस दाणी  
६ मझराओ आसणवेदी ण भूसेदि । [ आरोहणसभमनि सह प्रियसत्या उरुनुगलम् ।  
तत् कम्मादिदानीं महाराज आसनवेदीं न भूपयति । ]

राजा—( देखीमवलोक्य ) भवति, अनल्पमेवापवृत वात्यासभमेण । तथा हि ।

रेणुपांघां विधत्ते तनुरपि महतीं नेत्रयोरायतत्वा-  
दुत्कम्पोऽरपोऽपि पीनस्तनभ्रस्तिमुरः क्षिप्तहारं दुनोति ।  
ऊर्वोर्मिन्देऽपि याते पृथुजघनभराद् वेपथुर्यधत्तेऽस्या  
५८ वात्या रोदं मृगास्या सुचिरमथयवेदं तहस्ता करोति ॥ २२ ॥

( सर्वे उपविशन्ति )

राजा—तत् त्रिमित्यनास्तीर्णं वठिनशिलातन्मत्स्यास्ते देवी ।

Bhānumatī—( With joy ) I am glad at least ( *at least* ) the portentous wind does not torment [ us ]

Friend—The pair of the thighs of my dear friend has become powerless owing to the hurry of recent Why then does Your Majesty not adorn the altar [ i.e. raised ground ] serving as a seat, now ?

King—( Having observed the queen ) Noble lady, the excitement [ caused ] by the whirlwind has done [ you ] no small harm, certainly ( *era* ) For,

The [ amount of ] dust, though small, brings about great torment owing to the width of her eyes Tremor, though slight pains her bosom, weighted as it is with plump breasts so [ much ] as to throw up her necklace The trembling of her thighs increases, even though her gait is slow, due to the heaviness of her buttocks The whirlwind, with a [ helping ] hand given to it as it is by the limbs of [ this ] fawn-eyed lady, is causing [ her ] pain for quite ( *su* ) a long while.

22

( All sit down )

King—Then why is it that the queen is sitting on the hard slab of stone, with no covering spread on it ?

लोलाङ्गुलस्य पवनाकुलिताङ्गुकान्तं  
 त्वद्दृष्टिहारि मम लोचनवान्धवस्य ।  
 अध्यासितं तव चिरं जघनस्थलस्य  
 पर्याप्तमेव करभोरु ममोद्युग्मम् ॥ २३ ॥

( प्रविश्य पटाक्षेपेण संभ्रातः ) कञ्चुकी—देव, भयं-भयम्—  
 ( सर्वे सतिङ्गं पश्यन्ति )

३ राजा—केन ।

कञ्चुकी—मीमेन—

राजा—कस्य ।

४ कञ्चुकी—भवन—

राजा—आः, किं प्रलपसि ।

भानुमती—अज, किं अणिष्टं मन्तेसि । [ आर्य किमनेष्टं मन्त्रयसे । ]

[ O ] lady possessed of graceful, tapering and fleshy thighs, ( *karabhōru* ), the pair of my thighs, the skirt of whose garment is disordered by the wind which [ hence ] is [ so ] attractive ( *hāri* ) to your eyes, is quite sufficient for your huge ( *sthālam* ) buttocks to rest upon for a long time—your buttocks—with their garment ( *amśuka* ) fluttering ( *lola* ) [ in the wind ] and which [ hence ] are so pleasing to ( lit. friend or relatives of ) my eyes ! 23

( Having entered with a toss of the curtain, bewildered )

Chamberlain—Your Majesty, broken—broken—

( All gaze [ at him ] in fear )

King—By whom ?

Chamberlain—By the dreadful—[ also punningly—By Bhīma, the second Pāṇḍava ]—

King—Whose ?

Chamberlain—Of Your Majesty—

King—Ah, what are you raving ?

Bhānumatī—Worthy Sir, what undesirable thing are you saying ?

१ ' सानृतम् ' ज.

९ राजा—विक्प्रलापिन्, वृद्धापसद, कोऽयमद्य ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिद्व्यामोह । सत्यमेव ब्रवीमि ।

भग्न भीमेन भवतो मरुता रथकेतनम् ।

पतितं किङ्किणीवाणमृद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात् कम्पिते मुपने भग्न स्पन्दनकेतु । नत् किमि-  
त्युद्धत प्रलपसि भग्न भग्नमिति ।

३ कञ्चुकी—देव न किञ्चित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो  
देव इति स्मामिभक्तिर्मां मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअट्ट एदं पसण्णब्रह्मणवेअघोसेण । [ आर्यपुत्र,

६ अन्तर्पतामेतत् प्रसन्नब्राह्मणवेदघोषेण । ]

राजा—( साव्धम् ) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

कञ्चुकी—यदाज्ञापयति देव । ( निष्क्रान्त )

King—The [ You ] rarer ' wretch of an old man ' what  
utter ( vs ) infatuation [ is ] this of yours today ?

Chamberlain—Your Majesty ! no utter infatuation what-  
soever Truth itself am I telling [ you ]

The flag of your Majesty's chariot was broken by the dread-  
ful wind [ and it ] fell on the ground, having uttered as it were, a  
cry of lamentation, through the jingling ( *kiṭṭha* ) of bells 24

King—When the world was shaken by the <sup>63</sup>vehemence of  
the strong wind [ it is natural that ] the flag of my chariot  
was broken Then why do you thus impudently rave  
' Broken-broken ' ?

Chamberlain—Your Majesty, nothing at all But, in order  
to avert this evil omen, Your Majesty should be requested—thus  
devotion to my Master prompts me to speak ( *mukh irayati* )

Bhānumatī—Noble my lord let this be averted by the loud  
recital of the Vedas by Brāhmanas, pleased [ with *dakṣiṇas*  
or gift- ]

King—( *Disdainfully* ) Well, go Report [ the matter ] to [ our ]  
first Sumitra

Chamberlain—As Your Majesty commands

( *Goes out* )

९ (प्रविश्य) प्रतीहारी—(सोद्वेगमुपसृत्य) जअदु जअदु महाराओ । महाराअ, महादेवी क्खु एसा सिन्धुराजमादा दुस्सला अ पडिहारभूमीए चिड्ढि । [ जयतु जयतु महाराजः । महाराज, महादेवी खल्वेपा सिन्धुराजमाता दुःशला च १२ प्रतीहारभूमी तिष्ठति । ]

राजा—( किञ्चिद्विचिन्त्य आत्मगतम् ) किं जयद्रथमाता दुःशला चेति । कश्चिदभिमन्युवधामर्षिणैः पाण्डुपुत्रैर्न किञ्चिदत्याहितमाचेष्टितं भवेत् । १९ ( प्रकाशम् ) गच्छ । प्रवेशय शीघ्रम् ।

प्रतीहारी—जं देवो आणवेदि । [ यदेव आज्ञापयति । ] ( निष्क्रान्ता । )  
( ततः प्रविशति सम्रान्ता जयद्रथमाता दुःशला च )  
( उभे ससं दुर्योधनस्य पादयो पततः )

माता—परित्ताअदु परित्ताअदु कुमालो । [ परित्रायतां परित्रायतां कुमारः । ]  
( दुःशला रोदिति )

२१ राजा—(ससंभ्रममुत्थाप्य) अम्ब, समाश्वसिहि, समाश्वसिहि । किमत्याहितम् । अपि कुशलं समराङ्गणेष्वाप्रतिरथस्य जयद्रथस्य ।

( *Having entered* ) Door-Keeper—( *Approaching in distress* ) May victory attend Your Majesty, may victory attend ! Your Majesty, here the great Queen, mother of the king of the Sindhus [ that is, of Jayadratha ], indeed and Duśśalā are waiting at the region of the gate.

King—( *Having meditated a little. To himself* ) What, the mother of Jayadratha, and Duśśalā also ! May I hope ( *kaścit* ) that the sons of Pāṇdu, enraged at the slaughter of Abhimanyu, have not done some calamitous deed ? ( *Aloud* ) Go. Usher quickly.

Door-Keeper—As Your Majesty commands . ( *Goes out* )  
( *Then enter the mother of Jayadratha, in excitement, and Duśśalā* )  
( *Both in tears fall at Duryodhana's feet* )

Mother—Let the young Prince protect, protect !  
( *Duśśalā sheds tears* )

King—( *Having rushed to get up in haste* ) Mother, take courage, take courage. What [ is the ] calamitous happening [ you are troubled by ] ? Is it all well, with Jayadratha, the unrivalled chariot-warrior on the fields of battle ?

माता—जाद, बुदो कुशलम् । ( जात, कुत. कुशलम् । )

२४ राजा—कथमेव ।

माता—( साशङ्कम् ) अज्ज वसु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स व्हो पडिष्णादो । [ अब खलु पुत्रवधामर्षितेन गाण्डी-  
२७ विनानस्तमिते दिवसनाथे तस्य वध प्रतिज्ञात । ]

राजा—( र्सास्मितम् ) इदं तदश्रुस्मरणमग्वाया दुःशलायाश्च । पुत्रशोका  
• दुःस्मितस्य किरीटिनं प्रलापैरेवमस्या । अहो सुगन्धर्वमबलानां नाम । अन्व,  
३० कृतं विपादेन । वत्से दुःशले, अलमश्रुपातेन । कुन्धायं तस्य धनजयस्य  
प्रभागे दुर्योधनबाहुपरिधरक्षितस्य महाराजजयद्रथस्य वित्तिमुत्पादयितुम् । •

माता—जाद, जाद, दे हि पुत्तवधुवहामरिसुदीन्दकोवाणला अणपेक्खिद-  
३३ सरीरा वीरा परिक्रामन्ति । [ जात, जात, ते हि पुत्रवन्धुनधामर्षोद्दीपिते  
कोपानला अनपेक्षितशरीरा वीराः परिक्रामन्ति । ]

राजा—( सोपहासम् ) एवमेतत् [ सर्वजनप्रसिद्धैवामर्षिता पाण्डवानाम् ] पश्य ।

— Mother—Dear child whence [ can it be ] all well ?

King—How possibly ( *era* ) ?

Mother—( *With apprehension* ) Today indeed by the wielder of the Gandiva bow [ that is, Arjuna ] enraged at the murder of his son, has been vowed his [ that is, Jayadratha's ] slaughter while yet the sun has not set [ that is, before it sets ]

King—( *With a smile* ) Is this that cause [ which brings forth ] tears in my Mother and Dussala ? Is such your plight by the riving of Kirita who is maddened by grief for his son ? Oh, the too familiar ( *nūma* ) simple-mindedness of women ! Mother, away with dejection Dear Dussala enough of shedding tears Whence [ can there be ] this prowess of that Dhananjaya to cause calamity to the great king Jayadratha, protected by the bolt of Duryodhana's arm ?

Mother—Dear child, [ O ] dear child, indeed those warriors with the fire of their anger enkindled by their impatience ( *amar ah* ) at the slaughter of their son and kinsman, are moving about, regardless of [ the safety of ] their persons

King—( *With derision* ) So this is ' The unforgivingness of the Pāndavas is already ( *era* ) known to all people ' See

हस्ताकृष्टविलोककेशवसना दुःशासनेनाज्ञया

पाञ्चाली मम राजचक्रपूरतो गौर्गौरिति व्याहृता । २५॥

तस्मिन्नेव सै किं नु गाण्डिवधरो नासीत् पृथानन्दनो ०

यूनःशत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५॥ ~

माता—असमत्पण्डिणामारस्य आपवहो से पण्डिणादो । [असमाप्तप्रतिज्ञा-  
भारस्याग्नवधोऽस्य प्रतिज्ञातः ॥

३ राजा—यदेवमलमानन्दस्थानेऽपि ते रिपादेन ननु वक्तव्यमुत्सन्नः सानुजो  
युधिष्ठिर इति ॥ अन्यच्च मानः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुक्षेत्र-  
परिवारवर्धनमहिम्नः कृपकर्मद्रोणाश्रयामादिमहारथसामुद्रिगुणीकृतनिराव-  
६ रणविक्रमस्य नामापि ग्रहीतुं ते तनयस्य । अयि सुतराकरमानमिज्ञे,

Pāṇcalī, whose hair and garment were dragged with his hand by Duśśāsana at my command and had [consequently] got themselves dishevelled was addressed as 'A cow, [helpless like] a cow!' in the presence of the circle of kings! Was not the son of Prithā, the wielder of the Gāṇḍīva bow, present in that very (śīla) [circle], tell me (nu)? Was not that [namely, Duśśāsana's action] a [proper] cause for anger to a youth, born in a Kṣatriya family and skilled (kṛt) [in the use of arms]?

Mother—Of him self-slaughter has been vowed in case he fails to carry out the responsibility of (bhāra) his vow.

King—If so, enough of your grieving over a matter, at which you should on the contrary (api) rejoice. Why, it ought to be said that Yudhishthira along with his brothers is now uprooted. And moreover, [O] Mother, what power has Dhanañjaya, or any other, to utter even the name of your son, whose prowess is increased by the circle (paritūrah) of the hundred Kurus and whose unresisted (nirūṭaram) valour is doubled by the bravery of such great chariot-warriors as Kṛpa, Karma, Drona and Aśvatthāman? O [you] who are not fully (abhi) conversant with the valour of your son,



धर्मात्मज प्रति यमो च कथैव नास्ति  
 मध्ये वृकोदरकिरीटभृतोर्वलेन ।  
 • एकोऽपि विस्फुरितमण्डलचापचक्र  
 क सिन्धुराजमभिप्रेषयितु समर्थ ॥ २६ ॥

भानुमती—अजउत्त, जहवि एव्व तहवि गुरुकिदपडिष्णाभारो द्वाणं क्व  
 सङ्काए । [आर्यपुत्र, यद्यप्येव तथापि गुरुकृतप्रतिज्ञाभार स्थानं ललु शङ्काया ।]  
 ३ माता—साहु, कालोइद मणिअ भानुमदीए । [ साधु, कालोचितं भणित  
 भानुमत्या । ]

राजा—आ, ममापि नाम दुर्योधनस्य शङ्कास्यान पाण्डवा । पश्य ।

• कोदण्डस्याकिणाङ्के गणितरिपुभि बद्धोन्मुक्तदेहै  
 स्त्रिष्टन्योन्यातपत्रै सित, कमलवनश्रान्तिमुत्पादयद्भिः ।

With regard to the son of Dharmā (that is Yudhishthira) and the twins [that is Nakula and Sahadeva, as the possible successful adversaries of Jayadratha] there is not even [so much as] a talk (*kathā*) there Out of the [remaining two namely] Virkodara and Kirita [i e Bhuma & Arjuna], which one at all (*api*) is able by his strength to advance with an army against the king of the Sindhus, whose encircled bow hath a shining circle [of lustre about it] ?

26

Bhanumati—Noble my lord, even though it be so, yet he is no doubt an object of terror, shouldered (*lū, mado*) that he has the heavy (*guru*) responsibility of the vow

Mother—Well [done] Bhānumati has said what is [quite] appropriate for the occasion

King—Oh even to me, Duryodhana, [can] the Pāndavas possibly (*nama*) [be] an object of fear ? See

Crores of troops, that have seized (*grasta*) the light of the sun (*arka*) by [a mass of] dust [raised by them] and that are bristling with (*dantura*) the sharp [lit creeper-like] swords which are quickly moving advance in every direction in battle, command-

रेणुप्रस्तार्कभासां प्रचलदसिलवाद्गन्तुराणां बलाना-  
मानान्ता आत्तमिमे दिशि दिशि समरे कोटयः संपतन्ति ॥ २७ ॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमयेवमाशङ्कसे । पश्य ।

दुःशासनस्य हृदयक्षतजाम्बुपाने  
दुर्योधनस्य च यथा गदयोरुमङ्गे ।  
तेजस्विनां समुर्मूर्धनि पाण्डवानां  
जेया जयदर्थेऽपि तथा प्रतिष्ठा ॥ २८ ॥

क. कोऽत्र भोः । जैत्रं मे रयमुपकल्पय तावत् । यावद्दहमपि तस्य प्रगल्भ-  
पाण्डवस्य जयदर्थरिरिक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशङ्कृतं मरणमु-  
३ पदिशामि ।

( प्रविश्य ) कञ्चुकी—देव,

ded (*ākṛāntā*) by my brothers, who possess the marks of scars [produced] by the string of the bow, who count not [i.e. treat with contempt] their enemies, and have bodies that have discarded the armours and who have umbrellas each closely touching that of another, and who cause to create [in the mind of an on-looker] the illusion of a forest of white lotuses. 27

Moreover, O Bhānumatī, aware [fully] as you are of the prowess of the Pāṇḍavas, how is it that you also apprehend in this way ? See

The vow of high-spirited Pāṇḍavas in respect of the slaughter of Jayadratha should be known to be just like that in regard to drinking the blood [lit. the water arising from a wound] from the heart of Duśśāsana, and in regard to breaking of the thighs of Druyodhana, with a mace. 28

Who, who is here ho ? Just make ready my victorious chariot so that I also, just by protecting Jayadratha, shall instruct that boastful Pāṇḍava in death, unhallowed (*apūta*) by weapon, brought about in shame (*ailakṣyam*) at his vow having turned out false.

( Having entered ) Chamberlain—Your Majesty,

उद्घातकृणितविलोलहेमघण्टः  
 प्रालम्बद्विगुणितचामरप्रहास ।  
 सज्जोऽयं नियमितवलिताकुलाश्वः  
 शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमम्यन्तरमेव । ( ‘यावदहमपि तस्य प्रालम्ब-  
 पाण्डवस्य’—इत्यादि पठन् परिक्रामति )

( निष्क्रान्ताः सर्वे )

इति द्वितीयोऽङ्कः

Here is your chariot ready—[ the chariot ] whose oscillating  
 ( *tilola* ) golden bells jangle at it [ every ] jolt, the laugh [ that is,  
 the white brilliance ] of whose chowries is doubled by long  
 wreaths [ of flowers suspended from its top ], whose horses are  
 perturbed ( *ākula* ), at their trotting ( *valgita* ) being checked, and  
 which has put of an end to the enemies' cherished desires 29

King—My Queen, enter you the inner apartment itself  
 ( *Mou about, saying* ‘So that I also, of that hateful Pāṇḍava ..’ )

( *All go out* )

END OF ACT II

## तृतीयोऽङ्कः

( ततः प्रविशति विवृतवेषा राक्षसी )

३ राक्षसी—( विवृतं विहस्य । सपरितोषम् )

हृदमाणुशमंशभोजने कुम्भशहस्रं वशाहिं शंचिष ।

अणिशं च पिबामि शोणिशं चलिशशदं शमले हुवीअदु ॥ १ ॥

( नृत्यन्ती सपरितोषम् ) जइ सिन्धुलाअवहदिअहे विअ दिअहे दिअहे  
शमशकम्म पडिबजइ अउजुणे तदो पज्जत्तमल्लिकोद्धागाळे मंशशोणिएहिं

३ मे गेहे हुवीअदि । ( परिक्रम्य दिशोऽवलोक्य च ) अह कइं कसु गदे मे  
लुहिलप्पिए हुवीअदि । होदुं ! शदावदस्स दाव । अले लुहिलप्पिआ,  
लुहिलप्पिआ, इदो एहि ।

६ [ हतमानुपमासंभोजने कुम्भसहस्रं वसाभिः संचितम् ।

अनिशं च पिबामि शोणितं वर्षशतं समो भवतु ॥१॥ .

( नृत्यन्ती सपरितोषम् ) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समकर्म  
९ प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागारं मासशोणितैर्मे गृहं भविष्यति ।

( परिक्रम्य दिशोऽवलोक्य च ) अयं क खलु गतो मे रुधिरप्रियो भविष्यति ।  
भवतु । शन्दायिष्ये तावत् । अरे रुधिरप्रिय, रुधिरप्रिय, इत एहि । ]

१२ ( ततः प्रविशति तथाविधो राक्षसः )

## ACT III

( Then enters a demoness in hideous dress )

**Demoness—**( Having laughed hideously. With gratification )

In feasting upon the flesh of men killed, a hundred pitchers  
have been collected [ filled ] with fat. And incessantly am I  
drinking blood. May the battle continue for a hundred years ! 1

( Dancing with glee ) If Arjuna achieves battle-work day  
after day, as on the day of the slaughter of the Sindhu-king  
then my house would have its store-room filled to overflowing  
( paryāpta ) with flesh and blood. ( Having moved about and  
observed the quarters ) Now, where could indeed my Rudhirapriya  
have gone ? Well, I shall just call [ him ]. O Rudhirapriya,  
Rudhirapriya, come here.

( Then enters a demon of that kind )

राक्षस —( श्रम नाटन )

पञ्चगहदाण मशये जइ उण्हे लुहिले अ लब्धइ ।

ता एसे मह पलिदशमे वखणमेत्तं एव्व लहु णदशइ ॥ २ ॥

[ प्रत्यग्रहताना मास युबुष्ण रुधिर च लभ्येत ।

तदेव मम परिश्रम क्षणमात्रमेव लघु नश्येत् ॥२॥ ]

( राक्षसी पुनर्व्याहरति )

राक्षस —( आकर्ष्य ) अले के म शदावेदि । ( विवोक्य ) कह पिआ मे वसागन्धा । ( उपसृत्य ) वसागन्धे, कीश म शदावेशि ।

लुहिलाशयपाणमत्तिप लणहिण्डन्तखलन्तगत्तिप ।

शदाअक्षि कीश मे पिप पुलिशशहदशं हद शुणीअदि ॥ ३ ॥

[ अरे का मा शब्दायने । ( विवोक्य ) कय प्रिया मे वसागन्धा । ( उपसृत्य ) वसागन्धे, कस्मान्मा शब्दायसे ।

३ रुधिरासुक्त्रानमते रणहिण्डनस्खलद्वात्रि ।  
शब्दायसे कस्मान्मा प्रिये पुरुषसहस्र हत श्रूयते ॥३॥ ]

राक्षसी—अल लुहिलपिआ, एद कवु मर तुह कालगादो पञ्चगहदश कदशवि

Demon—( *Gesticulating fatigue* )

If the flesh and warm blood of the newly ( *pratyagra* ) killed were to be secured then this my [ sense of ] fatigue would quickly vanish for only a moment at least ( *et c.* ) 2

( *The demoness calls out again* )

Demon—( *Having heard* ) Oh who is calling out to me ? ( *Having seen* ) How, my beloved Vasāgandhā ( *Having gone near* ) Vasāgandhā why are you calling out to me ?

[ O you ] who are intoxicated with the beverage in the form of blood whose limbs are faltering owing to [ constant ] wandering in the battle, why do you call out to me ? Darling, it is learnt that a thousand men are killed 3

Demoness—O Rudhirapriya here indeed has been brought by me for your sake slightly warm ( *karoma* ) fresh blood, oily ( *cikkam* ) owing to the greasiness ( *sasak* ) of abundant fat, and

६ लाणशिणो पद्मदवशाशिणेहचिक्कणं कोणं णवल्लिहं अग्गमंशं अ आणीदम् ।  
ता पिवाहि णम् । [ अरे रुधिरप्रिय, इदं खलु मया तवे कारणात् प्रत्यग्रहतस्य  
कस्यापि राजपेऽप्रभूतवत्तास्नेहचिक्कणं कोणं नवरुविरमप्रमांसं चानीतम् ।  
तत् पिबेत्तत् । ]

९ राक्षसः—( सपरितोषम् ) वशागन्धे, शुद्ध । शोहणं तुए किदम् । वलि  
अग्नि पिवाशिए । ता उवणेहि । [ वसागन्धे, सुष्टु । शोभनं वया कृतम् ।  
वल्लवस्मि पिपासितः । तदुपनय । ]

१२ राक्षसी—अले लुहिल्लिआ, एदिशे वि णाम हदणल्लगअतुल्लमशोणि  
अवशाशमुद्दुशंचले शंमले पडिन्ममन्ते तुमं पिवाशिएगित्ति अच्चलिअं  
अच्चलिअं । [ अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनृगजतुरङ्गमशोणित्वसा-  
१९ समुद्भूतः संचरे समरे परिभ्रमन्त्यं पिपासितोऽसीत्याश्चर्यमाश्चर्यम् । ]

राक्षसः—अइ अत्थिदे, ण पुत्तशोअशन्तत्तहिअं शामिणीं हिडिम्बादेवीं  
पेक्खिदुं गदस्सि । [ अयि सुस्थिते, ननु पुत्रशोकसंतप्तहृदयां स्वामिनीं  
१८ हिडिम्बादेवीं प्रेक्षितुं गतोऽस्मि । ]

राक्षसी—लुहिल्लिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण  
उपशइ । [ रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको  
२१ नोपशान्म्यति । ]

flesh about the heart ( *agramāmsam* ), belonging to some royal  
sage recently killed. Therefore quaff this off.

Demon—( *With gratification* ) Bravo, Vasāgandhā ! Well  
have you done I am awfully thirsty. So bring [ it ] near.

Demoness—O Rudhirapriya, wonderful [ indeed ] wonderful  
it is that while wandering about on even such a battle-field,  
to be sure ( *nāma* ) as has been rendered difficult of passage  
( *dussāficara* ) by an ocean of blood and fat of men, elephants and  
horses that are slain, you have become thirsty.

Demon—O [ you ] who are [ here ] well at ease, I say  
( *nannu* ) I had gone to see our Mistress Queen Hidimbā, whose  
heart is tormented by grief for her son.

Demoness—Rudhirapriya, does the grief of our Mistress  
Queen Hidimbā not get [ itself ] allayed yet ?

३९ राक्षसः—( सपरितोषमालिङ्ग्य ) शाहु शुग्धलिणिए, शाहु । इमिणा दे शुग्धलिणित्तेणे अज उण शामिणीए हिडिम्बादेवीए शंविहाणेण अ प्पण्डं मे जम्मदालिदम् । [ साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीवेन्यव पुनः ]  
 ४२ स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनुष्टं मे जन्मदारिद्यम् । ]

राक्षसी—लुहिलप्पिआ, केलिसे शामिणीए शंविहाणेण किदे । [ रुधिरप्रिय, कीदृशं स्वामिन्या संविधानं कृतम् । ]

४५ राक्षसः—यशगन्वे, आणत्ते कलु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तमीमशेणइश पिट्ठोऽणुपिट्ठं शमले आहिण्डिट्ठं त्ति । ता तइश अणुमग्गागामिणो हभमाणुशशोणिअणइ-  
 ४८ दंशणपण्डुबुमुक्खापिवाशइश इह एअ मे शग्गलोओ हुवीअदि । तुमं वि विंशद्वा भविअ लुहिलवशाई कुम्भसहस्रं शंचेहि । [ वसागन्वे, आज्ञप्तः खन्वहं स्वामिन्या हिडिम्बादेव्या यया रुधिरप्रिय, अवप्रभृति त्वया आर्य-  
 ५१ पुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समर आहिण्डितव्यमिति । तत् तस्यानुमार्ग-  
 गामिनो हतमानुपशोणितनदीदर्शनप्रनष्टबुमुक्खापिपामस्यैव मे स्वर्गलोको भविष्यति । त्वमपि विलम्बा भूत्वा रुधिरवसामि । कुम्भसहस्रं संचिनु । ]

Demon—( Having embraced [ her ] with gratification ) Bravo, good housewife, bravo ! By this excellent housewifery of yours and again by the arrangement ( *samvidhānam* ) of [ i. e. made by ] our Mistress Queen Hidimbā to-day, my poverty [ which commenced ] from the [ moment of my ] birth has totally ( *pra* ) disappeared.

Demoness—Rudhirapriya, what kind of arrangement has been made by our mistress ?

Demon—Vasāgrandhā, I have indeed been ordered by our Mistress Queen Hidimbā, thus : ' Rudhirapriya, from to-day you ought to wander on the battlefield remaining ever at the back of my noble lord Bhīmasena.' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having been destroyed at the [ mere ] sight of the river of blood belonging to men killed. Be you at ease on your part and store up a thousand of pitchers with blood and fat.

१ ' संविहाण ( सविभागेन ) ' २ ' शंविहाण ( सविभागः ) '

राक्षस — वशागन्धे, कुहो शे उवशमे । वेचळ अहिमण्णुशोअशमाणदुक्खाए  
 शुभदादेवीए जण्णशेणोए अ कध कध वि शमादशाशीअदि । [ वसागन्धे,  
 २४ कुतोऽप्या उपशमः । वेकलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या याज्ञमेन्य-  
 च कथं कथमपि समाधास्यते । ]

राक्षसी — लुहिल्लिआ, गेण्ह पदं हत्थिशिल्लक्खालशचिअ अग्गमेशोव-  
 २७ दशम् । पिसाहि णवशोणिआशवम् । [ रुधिरप्रिय, गृहाणेतद्वस्तिशिरः, कणार,  
 सचित्तमप्रमासोपदशम् । पिव नवशोणिताम्बुम् । ]

राक्षस — ( तथा कृत्वा ) उशागन्धे, अह किअप्पइद तुए शंचिअ लुहिल्ल  
 ३० अग्गमश अ । [ वसागन्धे, अथ कियप्रभूत त्वया मचित रुधिरमप्रमान च । ]

राक्षसी — अंठ लुहिल्लिआ, पूवशचिअ तुम वि जाणामि जेव्व । णवशचिअ  
 शिणु दाव । मअदत्तशोणेरहिं कुम्मे, सिन्धुअअशाहिं कुम्मे हुवे, दुवदम-  
 ३३ अहिवभून्निशवशोमदत्तगहीअमुहाण णल्लिन्दाण अण्णाण वि पाप्पिदुल्लि-  
 शाण लुहिल्लमशेहिं पुल्लिदाइ घडशदाइ अशक्खाइं सन्ति मे गेहे । [ अरे  
 रुधिरप्रिय, पूर्वसचित त्वमपि जानारथेव । नवसचित शृणु तावत् । भगदत्त  
 ३६ शोणितं कुम्भं, सिन्धुराजसस्मानि कुम्भी द्वौ, दुपदमन्याधिपमृशिश्व-  
 सोमदत्तगहीनप्रमुखाणां नरेन्द्रागामन्येयामपि प्रावृत्तपुरुषाणां रुधिरमांस-  
 श्रुतानि घटशतान्यसव्यानि सन्ति मे गेहे । ]

**Demon**—Whence can [ there be ] the mitigation of her grief ?  
 Only she is being consoled with great difficulty by Queen  
 Subhadrā whose grief is equal [ to hers ] owing to grief for  
 Abhimanyu and by Yajñaseni.

**Demoness**—Take this condiment (*upadamsā*) of flesh about  
 the heart, collected in the skull of an elephant Drink the  
 beverage of blood

**Demon**—(Hasting done so) Vīśāgandhī how great a quantity  
 of blood and excellent flesh has been stored by you ?

**Demoness**—O Rudhirapriya, you also know already the  
 previous collection Just listen to the new store. One pitcher  
 [ filled ] with the [ profuse ] blood of Bhīṣmadatta, two pitcher  
 with the fat of the Sindhu king and innumerable hundreds of  
 vessels, filled with blood and flesh of kings chief among whom  
 are Drupada, lord of the Matsyas, Bhisma-datta, Somadatta and  
 Balhika, also of other ordinary men, are there in my house.



३९ राक्षसः—( सपरितोषमालिङ्ग्य ) शाहु शुग्धलिणिए, शाहु । इमिणा दे शुग्धलिणित्तमेण अज्ज उण शामिणीए हिडिम्बादेवीए संविहाणेण अ प्पण्डं मे जम्मनालिदन् । [ साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनाद्य पुनः ]  
 ४२ स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्टं मे जन्मदारिद्र्यम् । ]

राक्षसी—लुहिलप्पिआ, केलिसे शामिणीए संविहाणए किदे । [ रुधिरप्रिय, कीदृशं स्वामिन्या संविधानं कृतम् । ]

४५ राक्षसः—वशागन्धे, आणत्ते क्लु हम्मे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तमीमशेणइश पिट्टदोऽणुपिट्टं शमढे आहिण्डित्तं त्ति । ता नइश अणुमगागामिणो हअमाणुशशोणिअगइ-

४८ दंशणमणहुवुमुक्खापिवाशइश इह एव्व मे शगलोओ हुवीअदि । तुमं वि विशद्दा भविअ लुहिलवशादिं कुम्भशइइसं संचेहि । [ वसागन्धे, आज्ञप्तः, खन्धं स्वामिन्या हिडिम्बादेव्या यया रुधिरप्रिय, अवप्रभृति त्वया आर्य-

५१ पुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समर आहिण्डितव्यमिति । तत् तस्यानुमार्ग-  
 गामिनो हतमानुयशोणितनदीदर्शनप्रनष्टयुमुक्खापिवाप्त्येहेव मे स्वर्गलोको  
 भविष्यति । त्वमपि विघ्नन्त्या भूत्वा रुधिरवसामि, कुम्भसहस्रं संचिनु । ]

Demon—( *Having embraced [ her ] with gratification* ) Bravo, good housewife, bravo ! By this excellent housewifery of yours and again by the arrangement ( *samvidhānam* ) of [ i. e. made by ] our Mistress Queen Hidimbā to-day, my poverty [ which commenced ] from the [ moment of my ] birth has totally ( *pra* ) disappeared.

Demoness—Rudhirapriya, what kind of arrangement has been made by our mistress ?

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१ ' संविहाण ( सविभागेन ) ' २ ' संविहाए ( सविभागः ) ' .

५४ राक्षसी—लुहिलपिआ, किणिमित्त कुमालभौमसेणदश पिट्टदो, आहिण्डी-  
आदि । [ रधिरप्रिय, किनिमित्त कुमारनीमसेनस्य पृष्ठत आहिण्ड्यते । ]

राक्षस—वशागन्धे, तेण हि शामिणा मिओदलेण दशशाशणदश लुहिल पादु  
५७ पडिण्णादम् । त च अहं हि लखशोहि अणुणविशेअ पादव्वम् (वितागन्धे,  
तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिर पातु प्रतिज्ञातमे । तच्चास्माभी  
राक्षसीरनुप्रविश्य पातव्यम् । )

५० राक्षसी—(सहर्षम्) शाहु शामिणीए, शैशविहाणे मे भत्ता किदे ।  
[ साधु स्वामिनि, साधु । सुसन्निधानो मे भर्ता कृत । ]

( नेपथ्ये महान् कलकल )

६३ राक्षसी—(आकर्ष्य । सुसन्नमम्) अले लुहिलपिआ, किं तु कखु एशे महन्ते  
कलअले शुणीअदि । [ अरे रधिरप्रिय, किं तु खल्वपि महान् कलकल श्रूयते । ]

राक्षस—( दृष्ट्वा ) वशागन्धे, एशे कखु धिट्ठजुण्णेण दोणे केशेसु आक  
६६ ट्ठिअ अशिरत्तेण घावादीअदि । [ वसागन्धे, एष खलु धृष्टद्युम्नेन द्रोण  
केशेष्वावृष्यासिपुत्रेण व्यापाद्यते । ]

*Demoness—Rudhirapriya for what purpose have you to wander ever keeping yourself at the back of [i.e. closely behind] Prince Bhīmasena ?*

*Demon—Vasāgandha by that Master [of ours namely,] Vṛhodara now of drinking the blood of Duśśasana has been taken And that blood has to be drunk by us demons after having entered into his body*

*Demoness—(With glee) Well [done] my Mistress well [done]. My husband has been appointed to [carry out] a good [mission]*

*( A great tumult behind the curtain )*

*Demoness—( Having listened With confusion ) O Rudhirapriya, why indeed is this great uproar being heard ?*

*Demon—( Having seen ) Vasāgandhā here indeed Droṇa, having been dragged by the hair, is being killed by Dhr̥ṣṭadyumna with a sharp sword*

राक्षसी—(तर्ह्यम्) लुहिलिप्पिआ, एहि । गच्छिअ दोणइअ लुहिल  
६९ पिबह । [ रुधि(प्रिय, एहि । गवा द्रोणम्य ररिअ पिवाव । ]

राक्षस—(समयम्) वशागन्धे, वल्लगशोणिअ कलु एद । गलअ दहन्ते  
दहन्ते परिशदि । ता किं एदिणा । [ वसागन्धे, ब्राह्मगशोणित सन्नेतत् ।  
७२ गल दहदहत् प्रविशति । तत् किमेतेन । ]

( नेपथ्ये पुन. कलकल )

राक्षसी—लुहिलिप्पिआ, पुणोवि एशे मइन्ते कलअळे शुर्णाअदि । [ रुधिर  
७३ प्रिय, पुनएणेप महान् कलकल श्रूयते । ]

राक्षस—( नेपथ्यामिमुखमवलोक्य ) वशागन्धे, एशे कलु अइशत्थामे  
७४ आकड्ढिदाशिवत्ते इदो एव आअच्छदि । कदावि दुवदशुदलोशेण अग्हेवि  
वागदइशइ । ता एहि अतिक्रमह । [ वसागन्धे, एष खन्नुअत्थामा-  
कट्टासिपत्त इत एवागच्छति । कदाचिद् हुपदसुनरोपेणावामपि व्यापादनि  
व्येति । तदेहि । अतिक्रमाव । ]

८१

( निष्क्रान्तौ )

प्रवेशक ।

Demoness—(With glee) Rudhirapriya, come on Let us go  
and drink the blood of Drom

Demon—(With fear) Vāsagandhā this is indeed the blood of  
Brāhman [It enters [ the bell ], burning the throat [ while  
entering ]

( An uproar again behind the curtain )

Demoness—Rudhirapriya here [ there is ] a great uproar  
[ it ] is being heard again

Demon—( Having looked towards the curtain ) Here indeed  
Brāhman, with his sharp sword drawn is coming in this very  
thicket Perhaps through anger against the son of Drupada he  
[ enters ] Come on then We shall move away.

( Both go out )

END OF INTERLUDE

आकर्मिणीए हिडिम्बादेवीए आगतिं कटेह ( स्वामिन्या हिडिम्बादेव्या

( ततः प्रविशत्याकृतसङ्ग फलकलमारुणयन्त्ययामा )  
अश्वरथामा—

ॐ नमो भगवते वासुदेवाय  
ॐ नमो भगवते वासुदेवाय  
ॐ नमो भगवते वासुदेवाय

कुतोऽयं समरोदधेरयममृतपूर्व पुर ॥ ४ ॥

( विचिन्त्य ) ध्रुव गाण्डीविना साल्यविना धृकोदरेण वा यौवनदपादतिमान्त्  
मयादेन परिकीपितस्तात समुद्ध्वय शिष्यप्रियतामात्मप्रभावसदृशमावेष्टते ।  
तया हि ।

यद् दुर्योधनपक्षपातसदृशं युक्तं यदस्त्रग्रहे  
रामाह्वयसमस्तहेतिगुरणो वीर्यस्य यत् साप्रतम् ।  
लोके सर्वधनुष्मतामधिपतेर्ध्वानुरूपरूप  
मारुध्य रिपुघ्नस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

( Then enters Asvatthāman with sword drawn listening to  
the uproar )

Asvatthāman—

- ५ (पृष्ठतो विद्रोश्य) तन्नाशः, रथमुपगतम् । अथवा निदाना मन रथप्रतीक्षया ।  
 ६ सगन्ध एवाम्भिः संजलः प्रप्रमाणावुरेगः सुप्रप्रद विमग्ग उद्योतः सुल्लणामुना  
 ७ खड्गन । यावत् सेनमुत्तमन्तरामि । ( पङ्क्तिम् । वामाक्षिम्भन्दन सूचयि वा )  
 ८ अये, कय ममापि नास्माद्व्याप्त ननग्मदोत्तप्रमोदनिर्भरस्य तान्निमिदमद्वेन-  
 ९ लालसम्पानिभित्तानि ममरगमनावत्तमुत्पादयन्ति । भवतु गच्छामि । ( मोक्षयम्भे  
 १० परित्रम्याप्रना प्रिलक्ष्य च ) कथमवगीरित-नात्रयनाणमुच्चित्तसपुष्पशोचिन्-  
 ११ लजावेगुण्ठाना विस्मृतवामिन्नाङ्गुलुपेतना द्विदत्तुङ्गनचरणचार्णिगम-  
 १२ गणितमुद्यशः महशपरान्ममत्राना रणभूमे समन्तादप्यनामनामय महादिदो  
 १३ नानाम् । ( निरूप्य ) हा हा धिक्कम् । कस्मेन महारथा वणादयंऽपि  
 १४ सनरात् ग्राहमुत्ता भवन्ति । कय नु तानाभिष्टिन्नानामपि बलानातिरमयस्या

( Having looked behind ) Who then is here ' Let ( him ) bring my chariot Or rather away with ( alarm ) my waiting for a chariot now Armed I already am with this sword, shining with the splendour of a cloud filled with water and possessed of a handle ( *isaru* ) pure ( *simliti* ) gold ( *kaladhauta* ) which is easy to grasp Let me just descend on the field of battle ( Having moved about Having suggested [ by proper gesticulations ] the stirring of the left etc ) Oh for do evil omens create obstacle in going to the field of battle in the case of even me As with whom who am filled with joy at the great festival of battle and who am eagerly longing to witness [ the display of ] the valour of my father ' Let it be I [ will ] do so ( Having moved about laughingly and looked in front ) How is it that this great uproar ( proceeding from the armies flying away on all sides from the field of battle the armies that have disregarded their duty peculiar to the warrior class that have discarded the veil ( *aragunjar* ) of shame proper for good men that have [ rendered ] their carts petty ( *laghu* ) having forgotten the honour done to them by their master that [ usually ] fight on elephant horses and foot [ but ] that [ now ] count not their valour [ so ] worthy of the [ established ] reputation of their families ' ( Having observed ) Ah alas for me ' How even these great chariot-warrior Karna and others turn their faces away from the battle-field How possibly could this be the plight of a warrior though I am commanded ( *adhi u |* ) by my father ' Well, I shall make [ them ] step O you kings the great mountains in protection the

भवेत् । भनतु, सुस्तम्भयामि । भो भो कौरवसेनोऽसमुद्रवेलापरिपालनमहामहीधरा  
१२ इह न कृतममुना समरपरिव्यागसाहसेन ।

यदि समरमयास्य नास्ति मृत्या  
भयमिति युक्तमितोऽन्यत प्रयातुम् ।  
अथ मरणमवश्यमेव जन्तो.  
किमिति मुघा मलिन यश कुरध्वे ॥ ६ ॥

अपि च ।

अस्त्रज्वालावलीदप्रतिबलजलधेरन्तरीवायमाणे  
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरो सवर्धन्वीश्वराणाम् ।  
कर्णाल संभ्रमेण यज ह्य समर मुञ्च हार्दिक्यं शङ्कां  
ताते घ्रापद्वितीये बहति रणधुरं को भयस्यावकाश ॥ ७ ॥

( नेपथ्ये ) कुतोऽपि ते तात ।

coastline ( *relā* ) of the ocean in the form of the Kaurava army,  
enough [ *sucl* ] enough of this thoughtlessness in leaving the  
battlefield

If having left ( *apasya* ) the battle field there were no fear of  
death then ( *iti* ) it would be proper to go away elsewhere  
from here But ( *atha* ) death, surely ( *eva* ) inevitably overtake  
[ every ] creature Why then ( *iti* ) do you make your reputation  
tainted for nothing ?

Moreover

While my father, playing the part of the submarine fire  
within ( *anīah aurāṇyamanā* ) the ocean resembling hostile armies  
which are consumed ( *lit* licked ) by his missiles that resemble  
flame and who is the senior ( *guru* ) of all the best bow-wielders,  
is here standing [ in the capacity of ] the Commander of the  
Forces, Karna away with excitement Karna go to the battlefield,  
Hardilya give up [ all ] fear While my father, with his bow for  
his companion is bearing the brunt ( *lit* yoke *dhuram* ) of the  
battle what scope is there for fear ?

( Behind the curtain ) Where is your father even now ?

१ ' कुरध्वम् '

अश्वत्थामा—( श्रुत्वा ) किं ब्रूय—‘कुतोऽद्यापि ते तात ’ इति । (सरोपम्)

३ आ क्षुद्रा भीरुः, कथमेव प्रत्यता न सहस्रधा न दीर्घमनया जिह्वया । ।

दग्धु विश्वं दहनमिरणेनोदिता द्वादशार्का  
याता वाता दिशि दिशि न वा ससर्वा सप्त मित्राः ।

छन्न मेघैर्न गगनतलं पुष्करावर्तकाये  
पाप पापा कथयत कथं शौर्यराशे पितुर्मै ॥ ८ ॥ ०

← ( प्रविश्य सभ्रान्त सप्रहार ) सूत-परिनायता परिनायता कुमार ।  
( पादयो पतति । )

३ अश्वत्थामा—( विलोक्य ) अये, कथं तातम्य सायथिरश्चसेन । आर्य, ननु  
त्रैलोक्यप्राणक्षमस्य सायथिरसि । किं मत् परित्राणमिच्छसि ।

सूत—( उत्थाय । सज्जरणम् ) कुतोऽद्यापि ते तात ।

**Asvatthaman—** ( *Having heard* ) What say you— Where is your father even now ? ( *With rage* ) Ah ! mean cowards ! how has your tongue not got it self shattered in a thousand ways when you rave in this way ?

The twelve suns have not arisen to burn down the universe with their scorching rays nor have the seven winds ( *trai* ) divided into seven (that is forty nine in all) blown in every quarter; nor has the surface of the sky been overcast with clouds headed by the Puskaravartaka. How [then O] infatigable do you report ill ( *pāpam* ) regarding my father, the leap of bravery ? 8

( *Having entered in ex tlement and with wounds on* ) Charioteer—  
Let the young master protect [ me ] protect [ me ] ( *Falls at his feet* )

**Asvatthāman—** ( *Having seen* ) Oh how [ he is ] ! Vāsena the charioteer of my father ! Worthy Sir why you are the charioteer of one who is capable of protecting the three world. Why [ then ] do you seek protection from me ?

**Charioteer—** ( *Rising Pathetic ally* ) Where is your father even now ?

६ अश्वत्थामा—( सावेगम् ) किं तातो नामास्तमुपगतः ।

सूत—अयं निम् ।

अश्वत्थामा—हा तात । ( मोहमुपगतः )

९ सूत—कुमार, समाधसिहि समाधमिहि ।

अश्वत्थामा—( लब्धसज्ज । सास्त्रम् ) हा तात, हा सुतस्स, हा लोकत्रयेक-  
धनुर्, हा जामदग्न्याखसर्वस्रप्रतिप्रहप्रणयिन्, कासि । प्रयच्छ मे प्रनिवचनम् ।

१३ सूत—कुमार, अत्यन्तशोकवेगेन । वीरपुरुषोचिनां विपत्तिमुपगते परितः  
स्वमपि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

१९ अश्वत्थामा—( अश्रूणि विमुच्य ) आर्य, कथय कथय कथं तादृमुज-  
वीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणा गुरुगदा भीमप्रिय प्राप्तवान्

Asvatthāman—( With agitation ) Has my father, tell me ( nāma ), met his end ?

Charioteer—What then ?

Asvatthāman—Alas father ! ( Faints away )

Charioteer—Young master, take courage

Asvatthāman—( With consciousness regained. With tears )  
Alas, father, alas, [so] affectionate towards his son, alas the  
one bow-wielder in the three worlds [properly so called] alas,  
[you] who had an eager longing for accepting the all in all of  
Jamadagnya, namely, his missile, where are you ? Give me  
a reply

Charioteer—Young [my-master] away with the extreme vehemence of sorrow Your father having met death (ripoti sh), worthy  
of a warrior, you also be happy, having crossed the ocean of  
sorrow just with the heroism worthy of him

Asvatthāman—( Having shed tears ) Worthy Sir, tell [ me ],  
tell [ me ] how even my father, the ocean of that kind of bravery  
of arms, possibly ( nāma ) met his death ?



सूतः—शान्तं पापं, शान्तं पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुञ्जितनयेनासूदितो जिष्णुना ।

सूतः—कथमेवं भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यतः सल्लु गुपेरेभ्यश्चतुर्थाद्रहम् ॥ ९ ॥

सूतः—कुमार,

एतेऽपि तस्य कुपितस्य महाह्मपाणेः

किं धूर्जटेरिव तुलामुपयान्ति संख्ये ।

Charloteer—May sin be allayed, sin allayed !

Asvatthaman—

Was he [ then ], who was so compassionate to his pupils ( *anteāsī*—lit one who stays near ) overpowered, ( *āsādita* ) by Jispa [ that is Arjuna ], who [ probably had then ] abandoned [ all ] moral precepts ? 9b

Charloteer—How would [ it ] happen thus ?

Asvatthaman—

Was he brought within the sharp range of the edge of his Sudarśana by Govinda ? 9c

Charloteer—This also is not [ what has happened ].

Asvatthaman—

Indeed I fear not death of my father from [ i. e. at the hands of ] a fourth person different from these.

Charloteer—Prince,

Can even these bear comparison in battle with him, with a great weapon in his hand and [ him-self ] enraged, as with Dhūrjati ? But when, with his heart blocked ( lit, obstructed )

६ अश्वत्थामा—( सावेगम् ) किं तातो नामास्तमुपगत ।

सूत—अयं विम् ।

अश्वत्थामा—हा तात । ( मोहमुपगत )

९ सूत—कुमार, समाश्वसिहि समाश्वमिहि ।

अश्वत्थामा—( लब्धसङ्गः । साक्षम् ) हा तात, हा सुतसत्त्व, हा लोकत्रयैरु-  
धनुर्, हा जामदग्न्यास्त्रसंस्त्रप्रतिग्रहप्रणयिन्, कासि । प्रयच्छ मे प्रतिवचनम् ।  
१३ सूत—कुमार, अत्यन्तशोकवेगेन । वीरपुरपोचितां विपत्तिमुपगते परिनि-  
व्रमपि तदनुरूपेण वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

१५ अश्वत्थामा—( अधूणि विमुच्य ) आर्य, कथय कथय कथं तादृमुज-  
वीर्यसागरस्तातोऽपि नामास्तमुपगत ।

किं भीमाद् गुरुदक्षिणा गुरुगदां भीमप्रिय प्राप्तवान्

Asvatthaman—( With agitation ) Has my father, tell me ( *nāma* ), met his end ?

Charioteer—What then ?

Asvatthaman—Alas, father ! ( *Faints away* )

Charioteer—Young master take courage

Asvatthaman—( With consciousness regained With tears )  
Alas, father, alas, [so] affectionate towards his son, alas, the  
one bow-wielder in the three worlds [properly so called] alas,  
[you] who had an eager longing for accepting the all-in-all of  
Jamadagnya namely, his missiles where are you ? Give me  
a reply

Charioteer—Young [my-master] away with the extreme reher-  
mence of sorrow Your father having met death ( *īpatih* ), worthy  
of a warrior, you also be happy, having crossed the ocean of  
sorrow just with the heroism worthy of him

Asvatthaman—( Having shed tears ) Worthy Sir, tell [ me ]  
tell [ me ] how even my father, the ocean of that kind of bravery  
of arms, possibly ( *nāma* ) met his death ?

Did he, to whom Bhīma was dear [so much] obtain from  
Bhīma [ a blow with ] his heavy ( *guru* ) mace, as a gift to the  
preceptor ( *guru* ) ?

सूत—शान्तं पापं, शान्तं पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुरुज्जितनयेनासादितो जिष्णुना ।

सूतः—कथमेव भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य 'निशितं धारणयं प्रापितः

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्याद्द्रुहम् ॥ ९ ॥

सूतः—कुमार,

एतेऽपि तस्य कुपितस्य महास्त्राणाः

किं धूर्जटेरिव तुलामुपयान्ति संरये ।

**Charioteer—**May sin be allayed, sin allayed !

**Asvatthaman—**

Was he [ then ], who was so compassionate to his pupils  
( *antelās*—lit one who stays near ) overpowered, ( *āsādita* ) by  
Jisnu [ that is Arjuna ], who [ probably had then ] abandoned  
[ all ] moral precepts ?

9b

**Charioteer—**How would [ it ] happen thus ?

**Asvatthaman—**

Was he brought within the sharp range of the edge of his  
Sudārsana by Govinda ?

9c

**Charioteer—**This also is not [ what has happened ]

**Asvatthaman—**

Indeed I fear not death of my father from [ i. e. at the  
hands of ] a fourth person different from these.

**Charioteer—**Prince,

Can even these bear comparison in battle with him, with a  
great weapon in his hand and [ himself ] enraged, as with  
Dhūrjati ? But when, with his heart blocked ( lit, obstructed )

शोकोपरद्वहृदयेन यदा नु शस्त्रं  
त्यक्तं तदास्य विहित रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुन कारण शोकस्यास्त्रपरित्यागस्य वा ।

सूत—ननु कुमार एव कारणम् ।

३ अश्वत्थामा—कथमहमेव नाम ।

सूत—श्रयताम् । ( अश्रूणि विमुच्य )

~ अश्वत्थामा हत इति पृथुसूनुना स्पष्टमुक्त्या  
स्वैरं शोके गज इति किल व्याहत सत्यवान्वा ।

तच्छ्रुत्वासौ दयिततनय प्रत्ययात् तस्य राक्ष

शस्त्राण्याजौ नयनसलिल चापि तुल्यं मुमोच ॥ ११ ॥ ~

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृथाभ्रमर्धपरित्यक्तजीवित, हा शौर्यराशे, हा शिष्यप्रिय, हा युधिष्ठिरपक्षातिन् । ( रोदिति । )

with sorrow, he laid down his weapon then was the extremely  
atrocious deed perpetrated on him by the enemy 10

**Asvatthaman**—But what was the cause of [ his ] sorrow and  
of the abandonment of weapon ?

**Charoteer**—Why the young Master himself [ was ]  
the cause !

**Asvatthaman**—How possibly could I myself [ have been  
the cause ] ?

**Charoteer**—Listen ( *Having shed tears* )

Having said distinctly **Asvatthama** is killed ' by the son  
of Prtha [ that is, Yudhisthira ] the [ well known ] truth-speaker  
was uttered as I learn ( *kita* ) in an indistinct tone ( *stagnant* )  
in the remaining part [ of his sentence ] *ase* [ the word ] ' the  
elephant ' Having heard that, he [ namely Drona ] to whom his  
son was [ so ] dear relying on [ the testimony of ] that King  
dropped down his weapons and his tears alike ( *tidyam* ) in the  
[ midst of the ] battle 11

**Asvatthāman**—Alas father alas [ you ] who were [ so ]  
affectionate towards your son alas [ you ] who in vain  
parted with your life for me, alas O heap of heroism alas [ you ]  
to whom your pupils were [ so ] dear alas [ you ] who had a  
partiality towards Yudhisthira ( *Weeps* )

३ सूत — कुमार, अलमत्यन्तपरिदेवन्कार्पण्येन ।

अश्वत्थामा—

श्रुत्वा चर्धं मम मृत्यो सुतवत्सलेन  
तात त्वया सह शरैरसर्वो विमुक्ता ।  
जीयाम्यहं पुनरहो भवता विनापि  
दूरेऽपि तन्मयि मुधा तव पक्षपात ॥ १२ ॥ (मोहमुक्तः ।)

सूत—समाश्वसितु समाश्वसितु कुमारः ।

( ततः प्रविशति उप । )

कृप—( सोद्वेग निश्चस्य )

धिक्स्तानुज कुरपति धिग्जातशत्रु  
धिग्भूपतीन् निफलशस्त्रभृतो धिग्स्मान् ।

**Charioteer**—Young Master enough 'ot the undignified conduct ( *karpanyam* ) in the form of [ indulging in ] excessive lamentation ( *paridāna* )

**Asvatthāman**—Having heard the [ news of ] my death, in a manner which was false, by you father, who were [ o ] affectionate towards your son, was abandoned your life along with your arrows I however, oh [ alas ] am alive even without you ' Your partiality towards me then though [ so ] cruel was in vain 12

( *Faints away* )

**Charioteer**—Let the Prince take courage take courage  
( *Then enters Kṛpa* )

**Kṛpa**—( *Sighing with grief* )

He upon the Lord of the Kauravas along with his brother ,  
he upon Ajataśatru he upon the lords of earth that hold their  
arms in vain, he upon [ all ] by whom indeed was witnessed as

१ ' वियुक्त '

१२

( केशग्रह खलु तदा द्रुपदात्मजाया  
द्रोणस्य चाद्य लिखितैरिव वीक्षितो वै ) ॥ १३ ॥

तत् कथं नु खलु वत्समद्य दक्ष्याम्यथ आत्मानम् । अथ वा हिमवत्सारगुरुचेतसि  
ज्ञातयोगस्थितौ तस्मिन् खलु शोकावेगमहमाशङ्के । किं तु पितुः परिबन्धस-  
३ दशमुपश्रुत्य न जाने किं व्यवस्यतीति । अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते ।  
केशग्रहे द्वितीयेऽस्मिन् न नि शेषिता प्रजा ॥ १४ ॥

( विलोक्य ) तदयं वस्तुस्थितिः । यावद्दुपसर्पामि ( उपसृज्य । स्मन्नम् )  
वत्स, समाश्रयसिद्धिः समाश्रयसिद्धिः ।

३ अश्वत्थामा—( सहा नन्वा । साक्षम् ) हा तात, हा सकलभुवनेकगुरो,  
( आमाशे ) युधिष्ठिर, युधिष्ठिर,

though by these who were drawn [ in a picture *likhitah* ] the  
seizure of the hair of the daughter of Drupada at that time and  
of Drona to-day 13

How then can I possibly [ bear to ] see dear ( *atsah* )  
Asvatthaman to-day ? Or rather I do not indeed expect vehemence of grief in him whose heart is large and one possessed of the strength of the Himalaya mountain and who understands the [ usual ] state [ of affairs ] in the world But I do not know what he will resolve [ to do ] on hearing the undeserved insult to his father  
Or rather,

Here there is [ already ] ( *an* ) [ to be seen ] on earth, the dreadful result of one [ seizure of hair ] [ And now ] at this second seizure of hair certainly the subjects will have none left alive [ from among them ] 14

( *Having seen* ) Here then is my dear boy I shall just approach [ him ] ( *Having approached With flurry* ) Dear boy, take courage take courage

Asvatth<sup>a</sup>man—( *Having recovered consciousness With tears* )  
Ala, father, alas the sole preceptor of the whole world ( *In the war* ) Yudhishthira [ O you ] Yudhishthira

आ जन्मनो न वितुशं भवता किलोक्तं  
 न ह्येक्षि यज्जनमस्त्वमजातशत्रुः ।  
 ताते गुरौ द्विजवरे मम भाग्यदोषात्  
 सर्वं तदेकपद् एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुल पार्श्वे शोरद्वतस्तिष्ठति ।

अश्वत्थामा—( पार्श्वे विलोक्य । सन्वाणम् ) मातुल, मातुल,

गतो येनाद्य त्वं सह रणभुवं सैन्यपतिना  
 य एकः शूराणां गुरुसमरकण्डूनिकर्षणः । ५  
 'परीहासाश्वित्राः सततमभवन् येन भवतः  
 स्वसुः श्लाघ्यो भर्ता क नु यलु स ते मातुल गतः ॥ १६ ॥

कृप — वत्स, परिगतपरिगन्तव्य एव भवान् । तदलमयन्नशोकविगेन ।

From your [ very ] birth, they say ( *kila* ), all this was never told by you. Since you hate no person therefore you are called Ajātāśatru [ that is, one having no enemy ] How was all that, in a single step, through the defect in my fortune, thrown away ( *nyasta* )—[ to the winds by you ], in regard to my father, who was [ your ] preceptor and was an excellent Brahmapa ? 15

Charioteer—Young Master ! here your maternal uncle, Saradvata, is standing at your side

Asvatthāman—( *Having looked at his side* With tears ) Maternal uncle, maternal uncle,

Where indeed, tell me ( *nu* ), maternal uncle, has that praiseworthy husband of your sister gone ?—[ the husband ] with whom, as the General of the armies, you went to the battlefield to day, who was the one means of removing ( *nikṣāpanā* ) the tremendous itch ( *kayla* ) of the brave for fight and with whom you always used to have many kinds of jokes 16

Kṛpa—You certainly ( *eta* ) understaud what should be understood [ on such occasions ] Therefore away with the extreme vehemence of sorrow

॥ ' परिगतः । परिगन्तव्य एव भवान् । '





सूनः—आयुष्मन्, ययैव मातुल्यस्ते शारद्वतः कथयति तत् तथा ।

३ अश्वत्थामा—आर्य, सत्यमेवैदम् । किन्तुतिदुर्बुद्धत्वाच्चोक्तमास्य न शक्नोमि तातविरहितः क्षणमपि प्राणान् धारयितुम् । तद् गच्छामि तमेवोद्देशं यत्र तथाविधमपि पितरं द्रक्ष्यामि । ( उत्तिष्ठन् खड्गमालोक्य विचिन्त्य च ) कृतमद्यापि शस्त्रग्रहणविडम्बनयो । भगवन् शस्त्र,

गृहीतं येनास्तीः परिमवमयाज्ञोचितमपि

प्रभावाद्यस्याभूत्तु तव काश्चिद् विषयः ।

परित्यक्तं तेन त्वमासि सुतशोकात्तु तु भयाद्

विमोह्ये शस्त्रं त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

( परित्यक्तुमिच्छति )

( नेपथ्ये ) भो भो राजानः, कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिमवमुना वृशंसेन प्रयुक्तमुपेक्षन्ते ।

Charioteer—Long-lived one, exactly as your maternal uncle Śāradvata says, so it is.

Asvatthāman—Worthy Sir, this is indeed true. But the burden of grief being exceedingly difficult to bear, I am unable to sustain life even for a moment, [ when ] separated from my father. Therefore I shall go to that very region where I shall see my father, though in that kind of condition, [ namely, that of death ] ( *Having observed his sword in rising and having thought* ) Enough of the mockery of continuing to hold a weapon even now. [ O ] divine weapon,

By him, by whom you were taken up through fear of [ receiving ] insults [ at the hands of others ], though you were not fit [ to be taken up by him ], and on account of whose prowess there was indeed none who could not be your object, have you been abandoned through grief for his son, but not through fear. Since [ O ] weapon. I shall also cast you off, [ therefore ] may there be welfare attending you !

19

( *Desires to cast off* )

( Behind the curtain ) O you kings, how is it that you all are indifferent to the insult offered by this murderous man ( *nṛśiṃsa* ) to the preceptor, the son of Bhāradvāja ?

१ अतःपुं ( ' वाह्यमञ्जलिं वद्धा ' ) इति क्वचित्पाठः २ ' उन्मुञ्जति '

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूत — (समयम्) कुमार, आसीदय तस्य तेजोराशेर्देवस्य नवः परिभयावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरि-  
त्यागात् तथाविवेन क्षुद्रेणात्मा परिभावित । अयं वा

परित्यक्ते देहे रणशिरसि शोकान्धमनसा

शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।

स्फुरद्दिव्यास्त्रोद्यद्घृष्टघृणिमदमत्तस्य च रिपो-

र्ममैवायं पादः शिरसि निहितस्तस्य न क्लृरः ॥ २२ ॥

आ दुरात्मन् पाञ्चालपसद,

तातं शस्त्रग्रहणमिमुख निश्चयेनोपलभ्य

त्यक्तवा शङ्कां खलु विशदत पाणिमस्योत्तमाङ्गे ।

**Asvatthaman**—Was the head of my father rudely touched by [ that ] evil-souled [ man ] ?

**Charioteer**—( *In fear* ) Young Master, there was this unexpected ( *nata* ) descent of insult for the first time [ in the case ] of that divine personage who was a heap of lustre

**Asvatthaman**—Alas, my father, alas, [ you ] to whom your son was [ so ] dear, by you who allowed your soul to be insulted by a infern fellow of that kind, by renouncing your weapon for my sake, unfortunate that I am Or rather,

On the body having been abandoned at the fore-front of the battle [ by my father ], with mind blinded by grief, a dog or a crow, or a son of Drupada [ for that matter ] might touch [ his ] head But here ( *ayam* ) my foot it-self ( *eva* ) and not my hand, is planted ( *ni hitah* ) on the head of that enemy who is intoxicated ( *matta* ) on account of the infatuation ( *nada* ) of the riches ( *draime* ) in the form of [ an unending ] stream of divine ( *divya* ) missiles that are dazzling [ brightly, *sphurat* ] 22

Ah ! evil souled wretch of a Pancala,

Did Asvatthaman holding a bow in his hand and [ who thus is ] the wind at the time of the universal destruction in blowing off ( *utkṣepa* ) the cotton ( *tila* ) in the form of the army of Pandus

३ अश्वत्थामा—(आकर्ण्य । शनै शनै शस्त्रं स्पृशन्) किं गुरोर्भारद्वाजस्य परिभव । ( पुनर्नेपथ्ये )

आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्  
द्रोणस्याजौ नयनसलिलक्षालितार्द्राननस्य ।  
मौलो पाणिं पलित्धवले न्यस्य कृत्वा नृशंसं  
धृष्टद्युम्नः स्वशिविरमयं याति सर्वं सद्बन्धम् ॥ २० ॥

अश्वत्थामा—( सक्रोधं सकम्पं च कृपसूतौ दृष्ट्वा ) किं नामेदम् ।

प्रत्यक्षमात्तधनुषा मनुजेश्वराणां  
प्रायोपवेशसदृशं व्रतमास्थितस्य ।  
तातस्य मे पलितमौलिनिस्तक्राशे  
व्यापारितं शिरसि शस्त्रमद्राक्षपाणे ॥ २१ ॥

कृप—वत्स, एव किल जनः कथयति ।

*Asvatthaman—(Having listened Grasping the weapon slowly and slowly) What, an insult to the preceptor, the son of Bharadvaja !*

( Again behind the curtain )

HAVING laid his hand on the head hairy due to silvery hair of the preceptor Drona, the teacher of the three worlds who through grief had cast aside his weapon in the battle, and whose face was washed and [therefore] wet with tears from his eyes, and having perpetrated a murderous act Dhṛṣṭadyumna here proceeds to his own camp [Can you] all put up with [this] ?

*Asvatthaman—( Having looked at Kṛpa and the Charioteer with rage and tremor ) What possibly does this mean ?*

Was [ it really that ] a weapon [ was ] caused to operate before the [ very ] eyes of Kings that had taken up their bones on the head of my father which had surpassed the Kāśī flowers [ in whiteness ] with its crown ( *mauli* ) characterised by the grey of age ( *palidam* )—[ head of my father ] who was observing a vow similar to *pratyaparisa* [ that is sitting without food with a view to court death ] and who had no weapon in his hand ?

*Kṛpa—Dear boy, thus as I learn, (kula), people say*

अश्वत्थामा—किं तानस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूनः—(समयम्) कुमार, आसीदयं तस्य तेजोराशेर्देवस्य नवः परिमवावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरि-  
त्यागात् तथाविधेन क्षुदेर्जात्मा परिभावितः । अयं वा

परित्यक्ते देहे रणशिरसि शोकान्धमनसा

शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।

स्फुरद्दिव्यास्त्राघृष्टविण्मवमत्तस्य च रिपो-

र्ममैवायं पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन् पाश्चात्पसद,

तातं शस्त्रप्रहणविमुखं निश्चयेनोपलभ्य

त्यक्त्वा शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।

**Asvatthaman**—Was the head of my father rudely touched by [ that ] evil-souled [ man ] ?

**Charioteer**—( *In fear* ) Young Master, there was this unexpected ( *nata* ) descent of insult for the first time [ in the case ] of that divine personage, who was a heap of lustre.

**Asvatthaman**—Alas, my father, alas, [ you ] to whom your son was [ so ] dear, by you who allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate, that I am. Or rather,

On the body having been abandoned at the fore-front of the battle [ by my father ], with mind blinded by grief, a dog, or a crow, or a son of Drupada [ for that matter ] might touch [ his ] head. But here ( *ayam* ) my foot itself ( *era* ), and not my hand, is planted ( *ni-hatah* ) on the head of that enemy who is intoxicated ( *matta* ) on account of the infaturation ( *māda* ) of the riches ( *drañs* ) in the form of [ an unending ] stream of divine ( *divya* ) missiles that are dazzling [ brightly, *sphurat* ]. 22

Ah ! evil souled wretch of a Pāñcāla,

Did Asvatthāman, holding a bow in his hand and [ who thus is ] the wind at the time of the universal destruction in blowing off ( *utkṣepa* ) the cotton ( *śūla* ) in the form of the army of Pāndus

अभ्युत्थामा करधृतधनु पाण्डुपाञ्चालसेना-

तुल्यक्षेपप्रलयपवन किं न यात स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिष्यावादिन्, धर्मपुत्र, सानुनस्य ते किमने-  
नामृतम् । अथ वा विमनेनालीकप्र-निलिम्बवेत्ता । अर्जुन, सात्यके, बाहु-  
३ शालिन् वृकोदर, माधव, युक्त नाम भवना सुरासुरमनुजलोकैकधनुर्धरस्य  
द्विजन्मन परेणतवपस्त-सर्वचार्यस्य विशेषतो भनपितुरमुना दुरदुष्कृत्तुन  
मनुजपशुना स्पृश्यमानमुत्तनाहमुपेक्षितम् । अथ वा सर्व एवैते पातकिन ।  
किमेतैः ।

वृत्तमनुमन दृष्टं वा यैरिदं गुरुपातकं  
मनुजपशुभिर्निर्भर्यादैर्मण्डिरदायुधै ।

नरकटिपुणा सार्धं तेषां सश्रीमकिरीटिना-  
मयमहमस्रुमेदोमांसैः करोमि दिशां बलिम् ॥ २४ ॥

कृपः—वत्स, किं न संभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रप्राम-  
कोविदे भवति ।

३ अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकृमागवेयाः क्षत्रियापसदाः,

पितुर्मूर्ध्नि स्पृष्टे ज्वलदलभास्वत्परजुना  
कृतं यद् रामेण श्रुतिमुपगतिं तच्च भवताम् ।

किमद्याश्वत्थामा तदरिरुधिपसाधविघ्नं

न कम क्रोधान्धः प्रभवति विधातुं रणमुखे ॥ २५ ॥

सूत, गच्छ एवं सर्वोपकरणैः सांप्रामिकैः सर्वायुधैरुपेतं महाहवलशृणं नामास्त्र-  
स्यन्दनमुपनय ।

३ सूत.—यदाज्ञायति कुमारः । ( निष्क्रान्तः )

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्नौ सर्वेषामत्माकं

perpetrated, allowed, or witnessed this great sin, with weapons  
ready [in your hands] !

24

Kṛpa—Dear boy, what is not possible in you, who shine with  
your [powerful] arms, who are equal to Bhāradvāja [in prowess]  
and who are well-versed in a number of divine missiles?

Asvatthāman—O you wretches of Ksatriyas, Pāṇḍavas,  
Matsyas, Somukas and Māgadheyas,

Has not that which [Paraśu-] Rāma did with his axe dazzling  
like blazing fire, when the head of his father was touched, reached  
[the range (path) of] your ear? Is Asvatthāman, blinded with  
rage, not able to accomplish to-day, in the forefront of the battle,  
a [similar] feat in which a shower of the blood of his enemies  
would serve as food [to demons, etc.]?

25

Charioteer, go you. Bring our chariot, called Mahāhavalakṣma,  
equipped with all implements [and] all weapons of use in battle  
(sāmgrāhika).

Charioteer—As the young master commands (Goes out)

Kṛpa—Dear boy, in the case of this dreadful fire of insult,  
which necessarily deserves to be avenged (lit. counteracted) who

कोऽन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम् । किं तु-

६ अश्वत्थामा—स्मित परम् ।

कृप --सनापत्येऽभिषिच्य भवन्तमिच्छामि समस्तभुवभवतारयितुम् ।

अश्वत्थामा—(मातुल, परतन्त्रमिदमकिंचित्कर च ।)

कृप --वत्स, ने खलु परतन्त्र नाकिंचित्कर च । पश्य । ।

भवेद्भीष्मद्रोणे धार्तराष्ट्रबलं कथम् ।

यदि तत्तुल्येकक्षोऽत्र भवान् धुरि न युज्यते ॥ २६ ॥

कृतरिकरस्य भवादशस्य त्रैलोक्यमपि न क्षमं परिपन्थीमविनु किं पुनर्योधि-

ष्टिरबलम् । तदेव मन्ये परिकल्पिताभिषेकोपकरणं कौरवराजो न चिरात् स्वामे

३ वाभ्यपेक्षमाणस्तिप्रतीति ।

अश्वत्थामा—यद्येव त्वरते मे परिभवानलुदक्षमानमिदं चेतस्तत्प्रतीकार

else from amongst us all except yourself, is able to counteract [it successfully] ? But—

Asvatthaman—What [do you want to say] after this, ?

Krpa—I desire to make you descend on the field of battle after having installed you in the [supreme] command of the army

Asvatthaman—Maternal uncle, this depends upon another and is moreover (ca) of no importance

Krpa—Dear boy, [it is] not indeed dependent on another nor is it unimportant either See

How will the army of the son of Dhrtarastra fare having neither Bhishma nor Drona in it, if you who move in an orbit (kaksra) similar to theirs are not appointed at the helm (dhurt) ? 26

Even the three worlds would not be able to stand in the way of a person like you when he would have girded up his loins; what then (punch) the army of Yudhishthira ? Therefore thus I think that the lord of the Kauravas, having made ready the (means or) implements (upakaran) of installation, will be waiting in expectation of just your arrival in not a very long time

Asvatthaman—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation (lit counteraction) Therefore having gone

जलावाहनाय । तदहं गत्वा तातवधुविपण्णमानसं कुरुषति सैनापत्यस्वयं-  
६. ग्रहणप्रणयसमाश्वासनया मन्दसंनार्पं करोमि ।

कृपः—वत्स, एवमिदम् । अतस्त्वमेवोद्देशं गच्छावः । ( परिक्रामतः ।

( ततः प्रविशतः कर्णदुर्योधनौ )

दुर्योधनः—अङ्गराज,

तेजस्वी त्विपुहृतवन्धुदुःखपारं

बाहुभ्यां व्रजति घृतायुधशुभाव्याम् ।

आचार्यः सुतनिधनं निशम्य संख्ये

किं शस्त्रग्रहसमये विशस्त्र आसीत् ॥ २७ ॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दृश्यजेति ॥ यनःशोकान्धमनसा तेन विमुच्य  
क्षत्रवर्मकार्कश्यं द्विजातिधर्मसुलभो मर्दवपरिग्रहः कृतः ।

I shall allay the torment of the lord of the Kurus, with his mind pained at the death of my father, by offering him the consolation of my solicitude (*pranayak*) to accept voluntarily the office of the Commander-in-chief of [his] army.

Kṛpa—Dear boy, thus [should] this [be]. Therefore let us go to that very region.

(They both walk about)

( Then enter Karna and Duryodhana )

Duryodhana—King of the Aṅgas,

One possessed of spirit goes to the shore (*pāra*) [of the ocean of] the grief for a relative killed by the enemies, with [the help of] his arms that hold the oars (*plavah*) of weapons. Why did the Preceptor, having heard the death of his son in the battle, renounce his weapon [just] at the time of the seizure of a

२२,

Or rather, well has it been said by the learned (lit those who have applied them-selves very much) that one's nature is difficult of being renounced. Since, by him with his mind blinded by grief, having given up the sternness belonging to the character of a warrior was adopted the mildness [quite] natural to the Brāhmaṇa character.



३ कर्णः—राजन्, न खल्विदमेवम् ।

दुर्योधन.—कथं तर्हि ।

कर्ण —एव किलास्याभिप्रायो यथाश्रुत्यामा मया पृथिवीराज्येऽभिप्रेतव्य इति ।

६ तस्याभावाद् बृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधन—( सशिर कम्पम् ) एतमिदम् ।

कर्ण —एतदर्थं च कौरवपाण्ड्यपक्षगतप्रवृत्तमहासम्राट्स्य राजकस्य परस्पर-

९ क्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधन—उपपन्नमिदम् ।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रमृल्यभिप्रायवेदिना न खराष्ट्रे

१२ वासो दत्त ।

दुर्योधनः—साधु अङ्गराज, साधु ! निपुणममिहितम् ।

कर्ण —न चायं ममैकस्याभिप्रायः । अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।

Karna—Your Majesty, not indeed is this so !

Duryodhana—How then [ can this action be accounted for ] ?

Karna—Thus, I hear, was his intention namely ‘ I should crown this itihāman King of the [ whole ] earth ’ Thinking ‘ owing to the absence of this it is useless for me, an old Brāhmana, to hold arms [ any longer ] ’, he did so

Duryodhana—( *With a nod of his head* ) Thus this [ was ] !

Karna—And with this purpose was indifference shown by him to the slaughter of the principal men [ on our side ], expecting the mutual destruction of the [ entire ] body of princes who had commenced a great war due to [ some ] siding with the Kauravas and [ some others ] with the Pāndavas

Duryodhana—This is reasonable

Karna—And another thing, Your Majesty, even by Drupadya was of his intention since [ their ] childhood residence in his kingdom was not granted to him

Duryodhana—Good, King of the Angas, good. Cleverly has this been said [ by you ]

Karna—And this is not the opinion of me alone Others who have applied themselves closely [ to this matter ] also do not think this to be otherwise at all

२९ दुर्योधनः—एवमेतत् । कः संदेहः ।

दत्त्वाभयं सोऽतिरथो वध्यमानं किरीटिना ।

सिन्धुराजमुपेक्षत नैवं चेत् कथमन्यथा ॥ २८ ॥

कृपः—( विलोक्य ) वत्स, एष दुर्योधनः सूतपुत्रेण सहास्यां न्यग्रोधच्छाया-  
यामुपविष्टस्तिष्ठति । तदुपसर्पावः ।

३ ( तथा कृत्वा ) उभौ—विजयनां कीरवेश्वरः ।

दुर्योधनः—( दृष्ट्वा ) अये कथं कृपोऽश्रयामा च (आसनादवनीर्यं । कृपं प्रति)

गुरो, अभिवादये । (अश्रयमानमुद्दिश्य ) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्व

ह्यन्तैरिदं मम निरन्तरमङ्गमङ्गैः ।

स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते

शोकेऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

( आलिङ्ग्य पार्श्वं उपवेशननि )

**Duryodhana**—Thus [ was ] this ! What doubt [ is there ] ?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, to the king of the Sindhus while he was being killed by Kirtin ? 28

**Kṛpa**—( *Having observed* ) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [ that is, Karpā ]. Let us then move near [ them ].

( *Having done so* ) Both—May the Lord of the Kauravas be victorious

**Duryodhana**—( *Having seen* ) Oh, how, Kṛpa and Aśvatthāman ( *Having got down from his seat. To Kṛpa* ) Worthy Sir, I salute you. ( *Referring to Aśvatthāman* ) Son of the Preceptor,

Come, [ you ] whose father was killed for our sake, embrace closely this body of mine with [ your ] languid limbs. This touch of your arms, [ so ] like that of your father's, undergoes a change in our hair, even in the midst of our grief. 29

( *Having embraced him, makes him sit by his side* )

१ ' शोकेऽपि यो महति निर्वृतिमादधाति ' इति केषुचित् पुस्तकेषु पाठः ।

( अश्वत्थामा बाष्पमुत्सृजति )

३ कर्ण.—द्रौणायने, अल्पत्यर्थमात्मानं शोकानले प्रक्षेप्तुम् ।

दुर्योधन —आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितुः सखा मे  
शस्त्रे यथा तव गुरोः स तथा ममापि ।  
किं तस्य देहनिधने कथयामि दुःखं  
जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृप —रत्स, यथाह वुरुपतिस्तथैवेतत् ।

अश्वत्थामा—राजन्, एव पक्षपातिनि त्वयि युक्तमेव शोकभारं लघूयितुम् । किं तु

मयि जीवति यत् तातः केशग्रहमवाप्तवान् ।

( कथमन्ये करिष्यन्ति पुत्रेभ्यः पुत्रिणं स्पृहाम् ॥ ३१ ॥ )

( *Asvatthāman sheds tears* )

**Karna**—Son of Drona, have done with throwing yourself too much in the fire of grief

**Duryodhana**—Son of the Preceptor, what is the difference between us two in respect of this great ocean of calamity ? See

To you he was father, to me he was father & dear friend, just as he was your preceptor in [ the science of using ] the arm so [ was he ] of me too. How can I describe my grief at the destruction of his body ? Know it you yourself, with your mind having a heavy grief 30

**Kṛpa**—My boy, as the lord of the Kurus was, just so is this

**Asvatthāman**—Your Majesty, when you thus show partiality towards me it is but proper for me to lighten the burden of my sorrow. But,

In so far as while [ yet ] I was alive, my father received [ the indignity of ] the seizure of his heir, how would other fathers entertain [ any ] hope from their sons ? 31

१ ' पुत्रेभ्योऽपुत्रिण ' इति पाठो दृश्यते कचित् ।

कर्ण — द्रौणायने, किमत्र क्रियते यदनेनैव संपरिमवपरिनाणहेतुना-शस्त्र-मुसृजता तादृशीमवस्थामामा नीतः ।

३ अश्वत्यामा-अङ्गराज, किमाह भवान् किमत्र क्रियत इति । श्रूयता यत् क्रियते ।

यो य शस्त्रं विभ्रति स्वभुजगुरुमदः पाण्डुरीना चमूना  
 यो य पाञ्चालगोत्रे शिशुरधिक्रवया गर्भशय्या गतो वा ।  
 यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीप  
 क्रोधान्धस्नस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥३२॥

अपि च । भो जामदग्न्यशिष्य कर्ण,

देश सोऽयमरातिशोणितजलैर्यस्मिन् हृदा पूरिता ०  
 क्षेत्रेदेव तयात्रिध परिभ्रमस्तातस्य केशग्रहः ।

Karna—Son of Drona what can be done in this case when by just him-elf, who was [ really ] the cause of the protection of all from insults was his body ( *ātma* ) reduced to that condition by renouncing his weapon ?

Asvatthaman—King of the Amgas, what do you say — ‘ What can be done in this case ? ’ Let what can be done be listened to

Who ever ( *yah yah* ) wields a weapon being possessed of great pride of his arms from among the forces of the Pandavas, who-ever [ is there ] in the family ( *gotra* ), of the king of the Pancalas ( *Pandava* ) [ whether ] a boy, or advanced in age or [ even ] one lying ( *gatih* ) in the bed in the form of the [ mother’s ] womb who-ever was a witne s ( *saks* ) to that [ heinous ] act [ the slaughter of my father stricken with grief and no longer wielding any weapon ] and who-so-ever would act [ being ] against ( *pratipak* ) [ me ] while I shall move on the battle-field, of every one—[ of this description ]—of even the Destroyer of the Worlds [ Him-self ]—shall I blinded by rage be the destroyer 32

Moreover, O Karna pupil of the son of Jamadagni,

This is that [ same ] region where pools were filled with the waters of the blood of his enemies [ by Parashurama ] the insult [ coming ] exactly from a member of the warrior caste is of the same kind [ of the nature of ] the seizure of the hair of the

तान्येवाहितशस्त्रधस्रगुरुण्यस्त्राणि भास्यन्ति मे

।यद् रामेण कृतं तदेव कुरुते द्रौणायनिः क्रोधेन ॥ ३२ ॥

दुर्योधनः—आचार्यपुत्र, तस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत् सदृशम् ।

३ कृपः—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमध्यसितः समरभरः । तद्रहमेवं मन्ये भवता कृतपरिकरोऽयमुच्छेतुं लोकत्रयमपि समर्थः । किं पुनर्योधिष्ठिरबलम् । अतोऽभिविष्यतां सेनाप्रत्ये ।

६ दुर्योधनः—सुष्टु, युज्यमानमभिहितं शुभमामिः । किं तु प्राक्प्रतिपन्नोऽयमयोऽङ्गराजस्य ।

कृपः—राजन्, असदृशपरिमवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थं नेशोपेक्षितं  
९ युवनम् । अस्यापि तदेवारिक्तमनुशासनीयम् । अतः किमस्य पीडा न भविष्यति ।

father; the same shining missile, mighty and voracious (*ghusmar*) of the enemies' weapons belong to me (*me*). The infuriated son of Droṇa will do just that which was done by Rāma.

**Duryodhana**—Son of the Preceptor, what else is appropriate to your heroism of that kind, which is *not* had in common with anybody else?

**Kṛpa**—Your Majesty, very great indeed is the burden of war that the son of Droṇa has determined to shoulder. Therefore I thus think that having his loins girded up [that is, invested with supreme command] by you, he would be able to destroy even the three worlds. What then (*lit. again*) the army of Yudhiṣṭhira? Therefore let him be sprinkled [with holy water] in the position of the Commander of your armies.

**Duryodhana**—Good, a thing that well suits [the occasion] has been said by you. But this thing has already been promised to the king of the *Āṅgira*.

**Kṛpa**—Your Majesty, it is not at all (*era*) proper, for the sake of the king of the *Āṅgira*, to ignore this [*Aśvatthāman*], who is sinking in the ocean of grief caused by an unmerited insult [to his father]. He too has to chastise the same family of enemies. Hence, will it not cause him grief?

अश्वत्थामा—राजन्, किमचापि युक्तायुक्तविचारणया ।

प्रयत्नपरिवोधितः स्तुतिभिरद्य शेषे निशा-

मकेशचमपाण्डवं भुवनमद्य निःसोमकम् ।

इयं परिसमाप्यते रणकथाद्य दोःशालिना-

मपैतु नृपकाननातिगुरुरद्य भारो भुवः ॥ ३० ॥

कर्णः—( विहस्य ) वक्तुं सुकरमिदं दुष्करमप्यवसितुम् न बहवः कौरवबलेऽस्य  
कर्मणः शक्ताः ।†

३ अश्वत्थामा—अङ्गराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः किं तु  
दुःखोपहतः शोकावेगवशाद् ब्रवीमि न पुनर्वीरजनाविक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्य चायुर्वद्वितीयस्य संग्रामावतरण-  
६ मुचितं नैवंविधा प्रलापाः ।

**Asvatthāman**—Your Majesty, what use is it to deliberate upon what is proper and what improper even now ?

To-day you will sleep during the night [so free from anxiety and soundly as to be] awakened with efforts by means of eulogies [sung by the birds]. Void of Kṛṣṇa, void of the Pāṇḍavas and with not a single Somaka in it, would the world become to-day. [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me]. Let the burden of the earth, excessively heavy owing to the forest of kings, be removed ( lit. go away *apa-etu* ) to-day. 34

**Karna**—( *Haring laughed* ) Very easy to say, [but] difficult to accomplish is this. Many in the Kaurava army are competent in regard to this act.

**Asvatthāman**—King of the Aṅgas, this is so. Many in the Kaurava army are capable of this. But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of insulting [other] warriors.

**Karna**—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battle-field, with the weapon as his companion, [but] not ravings of this sort.

अश्वत्थामा—(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भमारभूत, आयुधानभिज्ञ, तानमयधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने  
 दृष्टं यत् तेनाजा प्रतिदिनमियं वेत्ति वसुधा ।  
 परित्यक्तं शस्त्रं कथमिति स सत्यमतधर-  
 पृथास्तु साक्षी त्वमस्ति रणभीरो क नु तदा ॥ ३८ ॥

कर्ण—(विहस्य) एव भीरुरहम् । त्वं पुनर्विक्रमैरसं स्वपितरमनुस्मृत्य न जाने किं करिष्यस्येति । महान् मे सशयो जात । अपि च रे मूढ,

यदि शस्त्रमुज्झितप्रशस्त्रपाणयो  
 न निवारयन्ति किमरीनुदायुधान् ।  
 यदनेन मौलिदलनेऽप्युदासित  
 सुचिरं स्त्रियैव नृपचक्रसनिधौ ॥ ३९ ॥

**Asvatthāman**—( *In anger* ) O you blot on the family of the wheel-wright, O [you] who were [merely] a burden to the womb of Radha, [you] who are ignorant of [the use of] weapons, you [make bold to] vilify even my father ! Or rather,

Whether cowardly or brave he had the strength of his arms well known in the three world What was done by him, every day in the war, this [entire] earth knows As to how he renounced his weapon, that son of Prthā, the keeper of the vow of truth, is the witness Where, tell me ( *nu* ), O coward on the battle-field were you at that time ? 38

**Karna**—( *Having laughed* ) Thus cowardly am I ! But I do not know what *you* having remembered your father, who had heroism as his sole essence would do ! A great doubt [about this] has arisen in me Moreover, O fool,

If the weapon had been cast off [by him], do not [men] holding no weapon in their hand, ward off enemies [who attack] with uplifted weapons—that by this [man] indifference was adopted for a long time, as by a woman in the presence of the [entire] circle of prince— even when his head was being cut off ? 39

१ ' त्वं पुनर्विक्रमैरसं तव पितरमनुस्मृत्य महान् मे सशयो जात । '

अश्वत्थामा—( सज्जोधम् ) अरे रे राधागर्भभारभूत, सूतापसद, ममामि  
नामाश्वत्थामो दुःखिनस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण । पश्य ।

निर्वार्यं गुरुशापभाषितवशात् किं मे तवेवायुध  
सप्रत्येव भयाद् विहाय समर प्राप्तोऽस्मि किं त्वं यथा ।  
जातोऽहं स्तुतिवंशकीर्तनघिदां किं सारथीनां कुले  
क्षुद्रारातिरुताग्रियं प्रतिकरोम्यस्त्रेण नास्त्रेण यत्नः ॥ ३५ ॥

कर्ण—( सज्जोधम् ) अरे रे बाचाट, वृषाशस्त्रग्रहणदुर्विदग्ध, बटो,  
निर्वार्यं वा सवीर्यं वा मया नोत्सृष्टमायुधम् ।  
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

२ सूतो वा सुतपुत्रो वा यो वा को वा भवाम्यहम् ।  
देवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥८-

Asvatthaman—( *In anger* ) O you, who became [merely] a  
burden to the womb of Rādhā, vile charioteer, you advise  
retaliation with tears [and] not with the weapon, even to me,  
Asvatthāman, when grieved ! See

Is my weapon void of valour, like yours, owing to the  
effect of the utterance of a curse by the preceptor ? Have I just  
now come away, having abandoned the battlefield, in fear, as you  
have done ? Am I born in the family of charioteers, who are  
adept in repeating the genealogies [of kings] with praise that I  
shall counteract a wrong done by an insignificant enemy with  
tears [and] not with a missile ? 35

Karna—( *In anger* ) O you braggart, foolishly puffed up with  
the seizure of the arms in vain [O] chap,

Whether void of valour, or possessed of it by me has not  
been renounced my weapon, as it has been by your father,  
fighting with his arms, [but], afraid of the Bhishma-weapon ! 36

Moreover,

Whether a charioteer, or a charioteer's son, or whoever [else]  
I am, [that is of not the least consequence] Birth in a [noble]  
family depends on fate manliness, however, depends on me 37



अश्वत्थामा.--(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्मभारभूत,  
आयुधानभिज्ञ, तानमयधिक्षिपसि । अयं वा

स मीरुः शूरो वा प्रथितभुजसारस्वभुवने  
वृत्तं यत् तेनाज्ञं प्रतिदिनमियं वेत्ति वसुधा ।  
परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः  
पृथास्तुः साक्षी त्वमसि रणमीमे क नु तदा ॥ ३८ ॥

कर्णः--(विहस्य) एवं मीरुहम् । त्वं पुनर्विक्रमैकरसं स्वरितरनुस्मृत्य  
न जाने किं करिष्यस्योति । महान् मे संशयो जातः । अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो  
न निवारयन्ति किमप्यनुदायुधान् ।  
यदनेन मौलिदलनेऽप्युदासितं  
सुचिरं स्त्रियं नृपचक्रसंनिधौ ॥ ३९ ॥

Asvatthāman--( *In anger* ) O you blot on the family of the wheel-wright, O [ you ] who were [ merely ] a burden to the womb of Rādhā, [ you ] who are ignorant of [ the use of, ] weapons, you [ make bold to ] vilify even my father ! Or rather,

Whether cowardly or brave, he had the strength of his arms well known in the three worlds. What was done by him, every day in the war, this [ entire ] earth knows. As to how he renounced his weapon, that son of Prithā, the keeper of the vow of truth, is the witness. Where, tell me ( *nu* ), O coward on the battle-field, were you at that time ? 38

Karna--( *Having laughed* ) Thus cowardly am I ! But I do not know what *you*, having remembered your father, who had heroism as his sole essence would do ! A great doubt [ about

If the weapon had been cast off [ by him ], do not [ men ], holding no weapon in their hands, ward off enemies [ who attack ] with uplifted weapons—that by this [ man ] indifference was adopted for a long time, as by a woman, in the presence of the [ entire ] circle of prince, even when his head was being cut off ? 39

१ ' तं पुनर्विक्रमैकरसः । तं स्वरितरनुस्मृत्य महान् मे संशयो जातः । '

अश्वत्थामा—(सक्रोध सकम्प च) दुरात्मन्, राजकुलभे, प्रगल्भ, सूतापसद,  
असबद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा

द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।

तद्य भुजचलदर्पाभायमानस्य वाम

क्षिरसि चरण एव न्यस्यते वारयैनम् ॥ ४० ॥ (तथा कर्तुमुत्तिष्ठति)

कृपदुर्योधनौ—गुरुर्पुत्र मर्षय मर्षय । (निवारयत ।)

(अश्वत्थामा चरणप्रहार नाटयति ।)

कर्ण—(सक्रोधमुत्थाय । खड्गमाकृष्य ।) अरे दुरात्मन्, ब्रह्मबन्धो, आत्महन्त्र,

जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।

अनेन लून खड्गेन पतितं द्रक्ष्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जाति परित्यक्ता ।

(यद्योपवीतं छिनत्ति । पुनश्च सक्रोधम्)

*Asvatthaman—( With anger and with tremor ) Villain favour  
rite of the king, audacious, wretch of a character, you habituated  
to indulge in talking incoherently,*

*By that father of mine was not today warded off the hand of  
the son of Drupida somehow, whether as he was grieved, or as he  
was cowardly [But] here this left foot [of mine] is being planted  
on your head, [you] who are being inflated with the pride of the  
strength of your arms Ward this off [if you can]* 40

( Gets up to do so )

अथ मित्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।

शस्त्रं गृहाण वा त्यक्त्वा मौलो वा रक्षयाञ्जलिम् ॥ ४२ ॥

( उभानपि स्वद्वन्नाकृष्वान्योन्यं ग्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः )

दुर्योधनः—कर्ण, शस्त्रग्रहणेनालम् ।

३ कृपः—वत्स, शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल, मातुल, किं निवारयसि । अयमपि तातनिन्दाप्रगल्भः  
सूनासदो घृष्टयुन्नक्षत्रात्येव ।

६ कर्णः—राजन्, न सन्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरस्त्वीरवज्ञया ।

अत्रासितानां क्रोधान्धैर्मवत्येषा विकृत्यया ॥ ४३ ॥

अश्वत्थामा—राजन्, सुखं मुञ्चैनन् । आसादयतु मद्भुजान्तरनिस्पेष-  
लममसूनामवसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत् त्वमेनं ताना-

To-day I make Kirītina false to his solemn declaration !  
Take up your weapon, or having given it up fold your hands on  
your head. 42

( Even both, drawing their swords, become ready to strike at  
each other. Kṛpa and Duryodhana prevent them )

Duryodhana—Karna, have done with taking up the weapon.

Kṛpa—Dear boy, have done with taking up the weapon.

Asvatthāman—Maternal uncle, [ O ] maternal uncle, why do  
you ward [ me ] off ? This wretch of a charioteer also is audacious  
[ enough ] to vilify my father, is indeed a partisan of  
Dhṛtadityumna.

Karna—Your Majesty, indeed I should not be warded off.  
On the part of the dull, [ when ] neglected in contempt by the  
magnanimous-in-spirit and when they are not frightened away  
[ by them ] by being blinded with anger, there does make place  
such a bragging. 43

Asvatthāman—Your Majesty, leave him. Let him suffer the  
annihilation of his life, [ so ] easy to be obtained by being  
crushed in the space between my arms. Moreover, Your Majesty,  
that through affection or through [ anxiety for accomplishing ]

३ धिक्षेपकारिणं दुरात्मान मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते । पश्य ।

पोपप्रियस्तव कथं गुणिनः सत्पाय

सूतान्वय शशधरान्वयसंभवस्य ।

हन्ता किरीटिनमह नृप मुञ्च कुर्या

० क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥ ४४ ॥ ( प्रहर्तुमिच्छति )

कर्णे — ( खड्गमुद्यम्य ) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि ।

राजन्, मुञ्च मुञ्च । न खल्वह वारयितव्य । ( हन्तुमिच्छति )

( दुर्योधनकृपौ निवारयत ) —

दुर्योधनः—कर्णे, गुरुपुत्र, कोऽयमद्य युगयोर्व्यामोहः ।

कृप + वत्स, अन्यदेव प्रस्तुतमन्यत्रावेग इति कोऽय व्यामोहः । स्वबलव्यसत

६ चेदमस्मिन् काले राजकुलस्यास्य युष्मत्त एव भवतीति वाम. पन्थाः ।

the object [ you have in view ] you desire to shield this evil souled man, who is indulging in the vilification of my father, from me, then both [ these purposes ] too are certainly vain See

How could this sin-lover born in the family of charioteers be a friend of yours, who are [ so ] meritorious and born in the family of the moon ? I shall kill Kirtina Leave him [ O ] King Let me to-day through anger make the world void of Karna and void of the son of Prtha 44

( Desires to strike )

Karna—( Raising up his weapon ) O braggart, wretch of Brāhmaṇa, here you will be no more ! Your Majesty, leave [ me ] leave [ me ] indeed I should not be warded off ( Desires to kill )

( Duryodhana and Kṛpa ward them off )

Duryodhana—Karna son of the Preceptor, what great infatuation is this on the part of you two, to day ?

Kṛpa—Dear boy, quite another is the matter in hand, [ while ] your vehemence is [ directed ] elsewhere ! So, what powerful infatuation is this ? And [ what ] a wrong turn [ have events taken ] since this calamity to its own ( spy ) army of this royal family arises from you yourselves at this time !

अश्वत्थामाः—मातुल, न लभ्यतेऽस्य कट्प्रत्ययिनो रथकारकुलकलङ्कस्य दर्पः  
शानयितुम् ।

९ कृपः—वत्स, अकालः खलु स्ववल्प्रधानविरोधस्य । । R. c

अश्वत्थामा—मातुल, यथेवम् -

• अयं पापो यावन्न निधनमुपेयादरिचरैः  
परित्यक्तं तावत् प्रियमपि मया खलं रणमुखे ।  
यत्नानां नाथेऽस्मिन् परिकुपितमीमार्जुनभये  
समुत्पन्ने राजा प्रियं सख्यलं वेत्तु समरे ॥ ४५ ॥ ( सङ्गमस्तुति )

कर्णः—( विश्रय ) कुलक्रमागन्तमेवैनद् मवाद्दशां यदस्त्रपरित्यागो नाम ।

अश्वत्थामा—ननु रे, अरित्यक्तमपि मवाद्दशैरायुधं चिरपरित्यक्तमेव  
३ निष्कलत्वात् ।

Asvatthāman—Maternal uncle, can I not get [ this opportunity ] of cutting the pride of this bitter-speaking [ man ], who is a blot on the family of the wheel-wright ?

Kṛpa—Dear boy, this indeed is no [ proper ] time to oppose the Chief of our armies.

Asvatthāman—Maternal uncle, if so,

So long as this sinful man has not met his death by the arrows of his enemy, so long have I abandoned my weapon, dear though [ it is to me ], in the forefront of the battle. While he is the Lord of the armies [ and ] when fear from the enraged Bīhma and Arjuna would have arisen, let the King understand the [ poverty of the ] strength of his dear friend ! 45

( Casts off his sword )

Karna—( *Haring laughed* ) This is surely what has come in due order in your family, this which is known as the abandonment of the weapon.

Asvatthāman—Why, O [ you ], the weapon, though not cast off by people like you is indeed as [ good as ] cast off since long, because of its uselessness.

कर्ण—अरे मूढ़,

धृतायुधो यावदह तावदन्यै किमायुधै ।

यद् वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥ ४६ ॥

( नेपथ्ये ) आ दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद, चिरस्य खलु कालस्य ममसमुखीनमागतोऽसि । क्षुद्रपशो, केदानीं गम्यते । अपि च । भो भो राघेयदुर्योधनसौमित्रमृतय पाण्डवत्रिद्वेषिणश्चापपाणयो मान धना शृण्वतु भवन्त ।

( दृष्ट्वा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा  
येनास्या परिधानमप्यपहत राज्ञा गुरुणा पुर ।  
यस्योर स्थलशोणिनासवमह पातु प्रतिज्ञातवान्  
सोऽय मद्भुजपञ्जरे निपतित सरक्ष्यता कौरव्य ॥ ४७ ॥ )  
( सर्व आकर्षयन्ति । )

Karna—O fool

As long as I wield my weapon so long ( *as at* ) what use are other weapons ? Or with what will that be accomplished which is not accomplished by my missile ? 46

( Behind the curtain )—Ah evil souled one ! [ you ] associated with the great sin of dragging the hair and garment of Draupadi [ you ] wretch of a Dhartarastra indeed after a long time you have come face to face with me [ You ] mean brute where would you go now ? Moreover O you enemies of the Pandavas son of Radha [ that is Karna ] Duryodhana Saubala and others [ you ] who hold bows in your hands and with your pride as your wealth may you hear

Here that Kaurava has fallen in the trap ( lit cage ) of my arms Let him be saved [ Kaurava ] by whom beast of a man the daughter of the Pancala king was dragged by her hair by whom was removed even her garment in the presence of princes [ and ] elders and the wine of the blood from whose broad chest I vowed to drink 47

( All listen )

१ ' मत्समुखीगतोऽसि ' २ ' कौरवा '

अश्वत्थामा—(सौम्यासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणो  
३ पहासिन्, मुञ्जच्छारिरिक्षितसकृद्लोक्, (‘घृतायुध’ ३।४६ इति पठित्वा)  
इदं तदासनतरमेव सवृत्तम् । रक्षेन् साप्रत मीमाद् दुःशासनम् । —

कर्ण—आ, का शक्तिर्युकोदरस्य मयि जीवति दुःशासनस्य त्रायामप्या-  
६ क्रमितुम् । युवराज, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि (निष्क्रान्तः ।)

अश्वत्थामा—राजन् कीरवनाय, अमीष्मद्रोण सप्रति कीरवत्प्रमालोडयन्ती  
भीमार्जुनी राधेयेनैव विभेनान्येन वा न शक्यते निगारयितुम् । अतः स्वयमेव  
९ भ्रातुः प्रतीकारपरो भव । —

दुर्योधन—आ, शक्तिरस्ति दुरात्मनः पन्नतनयस्यान्यस्य वा मयि  
जीवति शस्त्रपाणौ वत्सस्य त्रायामप्याक्रमितुम् । नतः, न भेतव्यं न भेतव्यम् ।  
१२ क कोऽत्र भो । रथमुपनय । (निष्क्रान्तः ।)

(नेपथ्ये क्लृप्तः ।)

**Asvatthāman**—( *Ironically* ) King of the Amgas, Commander  
of the armies pupil of Jamadagnya you who deride Drona [you]  
who have protected the whole world by the strength of your  
arms' ( *Having recited in 46 'As long as I wield my weapon*  
etc ) Here that has happened quite near Protect now this  
Dussāsana from Bhuma !

**Karna**—Oh what prove his Vikodara even to cross the  
shadow of Dussāsana while I am alive ? Young Prince fear not,  
fear not Here have I come ( *Goes out* )

**Asvatthāman**—You Majesty Lord of the Kauravas by the  
son of Radha or by another of his kind, Bhuma and Arjuna,  
violently agitating the Kaurava army, now void of Bhishma and  
Drona cannot be warded off Hence be your elf in person intent  
upon countervailing [ the danger ] to your brother

**Duryodhana**—Ah is there on the part of the evil-souled son  
of Wind, or on that of [ any ] other, strength [ enough ] to cross  
even the shadow of my dear brother, while I am alive with the  
bow in my hand ? Dear brother fear not, fear not Hallo ! who  
is there ho ? Bring [ me ] my chariot ( *Goes out* )

( *A tumult behind the curtain* )

दुःशासनस्य रुद्धिरे पीयमानेऽप्युदासितम् ।

दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, रावेयनोधनशादनार्यमस्माभिगचरितम् । अतस्वमपि तावदस्य राज्ञ  
पार्श्ववर्ती भव ।

३ कृप.—गच्छाम्यहमत्र प्रतिविधातुम् । ममनपि शिविरसन्निवेशमेव प्रतिष्ठ-  
ताम् । ( परिक्रम्य निष्क्रान्तौ )

इति तृतीयोऽङ्कः.

Even when the blood of Duśśā-ana was being drunk in-  
difference was resorted to [ by me ] What other good can I do  
to Duryodhana in battle ' 49

Maternal uncle, by us in unworthy behaviour has been in-  
dulged in owing to in the influence of anger against the son of  
Rādhā So, you on your part ( *aps* ) be quickly ( *lā at* ) at the  
side of this King

Kṛpa—[ Here ] I go to counteract in this [ situation ] You  
on your part should start for just the vicinity of the camp

( *They both walk about and go out.* )

END OF ACT III



अश्वत्थामा—(ससभ्रमम्) मातुल, वष्ट कष्टम् । एष भ्रातु प्रतिज्ञा-  
११ भङ्गमीर विरीटी सम दुर्योधनराघेयौ शरण्यैरभिद्रवति । सर्वथा पीत दुःशा-  
सनशोणित भीमेन न खलु विषहे दुर्योधनानुजस्यैना विपत्तिमवलोकयितुम् ।  
अनृतमनुमत नाम । मातुल, शस्त्र शस्त्रम् । ॥

‘सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे ।

भीमाद् दुःशासनं त्रातु त्यक्तमत्यक्तमायुधम् ॥ ४८ ॥

(खड्गं ग्रहीतुमिच्छति ।)

(नेपथ्ये) महात्मन्, भारद्वाजसूतो, न खलु सत्यवचनमनुलङ्घितपूर्वमुल-  
३ ङ्घयितुमर्हसि । -

कृप—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति । -

अश्वत्थामा—कर्ममयममानुषी वाग्रानुमनुते सप्रमावतरणं मन । सर्वथा  
६ पाण्डवपक्षपातिनो देवा । भो, वष्ट कष्टम् । -

**Asvatthaman—**( *In excitement* ) Maternal uncle, alas, [ oh ]  
alas ! Here Kṛitn, apprehensive of the non fulfilment of his  
brother's vow, is simultaneously attacking Duryodhana and the  
son of Radha By all means drunk has been the blood of Duśśasana  
by Bhīma ! Indeed I cannot bear to see this calamity befalling  
Duryodhana's younger brother ! Indeed [ *nāma* ] falsehood is  
accepted [ by ] me Maternal uncle, a weapon, a weapon

Falsehood is preferable to even truth [ in such a crisis ] Fly  
upon heaven Let hell be my lot ( *me* ) The weapon, though cast  
off, is as [ good as ] not cast off for [ the purpose of ] saving  
Duśśasana from Bhīma 48

( *Desires to grasp the weapon* )

( *Behind the curtain* )—[ O ] high-souled [ man ], son of  
Bharadvāja indeed it behoves you not to transgress your truthful  
word, which has not been transgressed before

**Kṛpa—**Dear boy, a bodiless voice saves you from falsehood !

**Asvatthaman—**How, this other-than human speech consents  
not to my descent on the battlefield Verily, the gods are on the  
side of the Pandavas ! Oh, alas, alas !

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।

दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राक्षेपकोधवशादनार्यमस्माभिगचरितम् । अनस्वमपि तावदस्य राक्ष  
पार्श्ववर्ती भव ।

३ कृप — गच्छाम्यहमत्र प्रनिविधातुम् । भवानपि शिविरसन्निवेशमेव प्रतिष्ठ-  
ताम् । ( परिक्रम्य निष्क्रान्तो )

इति तृतीयोऽङ्कः.

Even when the blood of Dussana was being drunk in-  
difference was resorted to [ by me ] What other good can I do  
to Duryodhana in battle ? 49

Maternal uncle, by us in unworthy behaviour has been in-  
dulged in owing to in the influence of anger against the son of  
Radha So, you on your part ( *api* ) be quickly ( *śīḡat* ) at the  
side of this King

Kṛpa—[ Here ] I go to counteract in this [ situation ] You  
on your part should start for just the vicinity of the camp

( *They both walk about and go out.* )

END OF ACT III

## चतुर्थोऽङ्कः

( ततः प्रविशति प्रहासमूर्च्छितं रथस्थं दुर्याधनमपहरन् स्रुतः । )

३

( स्रुतः ससन्नम परिक्रामति । )

( नेपथ्ये ) भो भो, बाहुबलवलेपप्रवर्तिनमहासमरदोहदा कौरवपक्षपातपूर्ण-  
दृष्टप्राणद्विणसचया नरपतय, सस्तम्भ्यन्ता निहतदुःशासनपीतावशेषशोणित-  
दे स्तम्भितवीभस्तवेपवृकोदरदर्शनमयपरिस्खलप्रहरणानि रणात् प्रवृण्वन्ति बलानि ।

सूत — ( विलोक्य ) कथमेव धवलचपलचामरचुम्बितरुनरुक्मण्डलुना शिख-  
रारुवद्रुवैजयन्तीसूचितेन हतगजबाजिनरुलेवरसहस्रसमर्दविषमोद्धातकृतकल-  
९ कलकिङ्किणीजालमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसर प्रवृत्तनाल-

## ACT IV

( Then enters a charioteer conveying away Duryodhana, who is unconscious through wounds and is lying in his chariot ) -

( The charioteer moves about in confusion )

( Behind the curtain )—O you lords of men who have commenced this great war [ the object of ] your eager desire in the pride ( *maniepa* ) of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kurus—let the force running away from the battlefield be stayed—[ the force ] with their weapons slipping [ from their hands ] through terror at the sight of Viradara whose die is disgusting ( *at hatsa* ) in consequence of its being bathed in the blood of Dikshana who has been slain [ blood ] that remained after its having been drunk.

Charioteer—( Having observed ) How here is Kṛpa, who with a shower of arrows has stopped the progress of the valour of hostile troops ( *akṣa* ) and who is encouraging the army on our side that is flying away, is proceeding in his chariot towards the king of the Amṛas, who is attacked by Kuntin,—[ Kṛpa ] with his chariot the golden pots [ of water ] in which are kissed by the white waving ( *capila* ) chowries, which is indicated [ to be his ] by the banner ( *carjayanti* ) fastened at its top which is possessed of a garland of a number ( *galam* ) of bells that are creating a jingling sound at [ every ] jolting ( *uddhāt* ) on the [ ground rendered ] uneven with a confused mass ( *summardak* ) of

वल्गुमाश्वासयन् वृषः किरीटिनामियुक्तमङ्गरात्रमनुमेरिति हन्तं, जातम्सद्र-  
लानामवलम्बनम् ।

१२ (नेपथ्ये । कुरुकुम्भान्तरम्) भो भो, अस्मद्दर्शनमयस्वलितरामुक्तापाणनो-  
मरशक्तयः कौरवचमूमाटा पाण्डवपक्षातिनश्च योधा, न भेदव्य न भेदव्यम् ।  
अयमहं निहतदुःशासनपीवरोरस्थलक्षतजासन्धानमशोद्धतो रभसगामी स्तोका-  
११ पशिप्रतिज्ञामशोस्त्रेण कौरवराजस्य द्यूनिर्जितो दासः पार्यमन्यमो भीमसेन  
सर्वान् भयतः साक्षीकरोमि । श्रूयन्तम् ।

राज्ञो मानघनस्य कर्मुकभृतो दुर्योधनस्याग्रतः.

प्रत्यक्षं दुर्युधान्धस्य च तथा कर्णस्य शल्यस्य च ।

पीतं तस्य मयाद्य पाण्डवपक्षेऽशम्यराकर्षिणं

फोष्णं जीवत एव तीक्ष्णकरजशुष्णादध्वग्वक्षसः ॥ १ ॥

thousands of the bodies of slaughtered elephants, horses and men O joy ! Support for our armies has [now] arisen

(Behind the curtain. After an uproar) Oh ! O you warriors (*bhōta*) in the army of the Kauravas whose bows, word, javelins (*tomraṭh*) and *sakhis* [a kind of missiles] have dropped down through terror at our sight and [you] warrior on the side of the Pandava fear not fear not Here I, Bhima am the middle son of Prithā the wife of the Kaurava king was at gambling—[I] who am furious with the intoxication [caused] by the drinking of wine in the froth of the blood from the belly (*phara* lit well developed) chest of Dussāsana, slaughtered [by me] who am rushing with impetuosity (*raihasa*) and the great festivity (*mahotsava*) of whose vow remains [but] a little [in that I have yet to kill Duryodhana] make you all [my] witness May [this] be heard

In front of King Duryodhana, having pride in his treasure and holding a bow [in his hand] before the [very] eyes of the kinsmen of the Kurus and similarly [before the] of Kuntī and Śalya, has been drunk by me to-day the warm blood from the chest torn open by my sharp nail of him while even he was alive, who had dragged the hair and garment of the wife of the Pāṇdavas [in the assembly of kings]

सुत — (श्रुत्वा । समयम्) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहा-  
 वनोद्घातमारतो मारुति । अनुपलब्धसङ्गश्च महाराज । भवतु । दूरमपहरानि  
 ३ स्यन्दनम् । कदाचिद् दुःशासन इत्यस्मिन्नप्ययमनार्योऽनार्यमाचरिष्यति । (त्वरित  
 परिक्रम्यावलोक्य च) अये, अयमसौ सरसीसरोजविलोत्तममुरभिशीतलमातरि-  
 ऋसवाहितसान्द्राक्षस्तलयो न्यमोवपादर्प । उचिता विश्रामभूरिय समरव्यापार-  
 ६ विरक्तस्य वीरजनस्य । अत्र स्थितश्चायाचिततालवृन्तेन हरिचन्दनच्छटाशीतले-  
 नाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना गतङ्गो भविष्यति  
 महाराजः दूतकेतुश्चाय रथोऽनिवारित एव प्रवेक्ष्यति छायां । (प्रवेश  
 ९ रूपयित्वा) क. कोऽत्र भोः । (समन्तादवलोक्य) कथं न कश्चिदत्र परिजनः ।

Charioteer—( *Having heard. In terror* ) Ah, how, quite near ( he  
 arrived ) the wicked-souled son of Wind who is the portentous  
 wind to the great forest in the form of the Kurava prince.  
 And His Majesty has not [ yet ] recovered consciousness ! Let  
 it be [ so ]. I shall take the chariot far away. Perhaps he on  
 Dussasana, [ so ] on the one side, this savage ( *andriyah* ) may  
 perpetrate a savage deed ! ( *Having moved about quickly and  
 observed* ) Oh ! here is this banyan tree, with its thick foliage  
 set in motion by the breeze, cool and fragrant owing to its  
 shaking the lotuses in the lake. A suitable resting place is this  
 for heroes, fatigued with operations in the battle. And staying  
 here His Majesty will have his fatigue removed by this wind  
 from the lake, which is [ as it were ] an unsought for fan, which  
 is cool like a mass ( *charā* ) of Haricandana paste which is  
 fragrant without any effort [ to make it so ] and which is  
 [ moreover so ] suited for [ this ] development [ namely, the  
 fainting ] in his condition. And this chariot which has its  
 banner cut will enter the shade without being impeded quite  
 easily ( *etc.* ) ( *Having gesticulated entranced* ) Hailon ! who is here  
 ho ! ( *Looking around* ) How, [ is ] there no attendant here ? Surely,  
 at the sight of Viradira of that kind and through apprehension

नून तथापि तस्य वृद्धोदरस्य दर्शनादेव निधस्य च स्वामिनस्त्रासेन शिवि (सनि-  
वेशमेव प्रविष्टः । कष्ट मो , कष्टम् ।

• देत्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः ।  
भूरं दुःशासनेऽस्मिन् हरिण इव वृत्तं भीमसेनेन कर्म ।  
दुःसाध्यमप्यरीणां लघुमिव समरे पूरयित्वा प्रतिष्ठां ।  
नाहं मन्ये सकामं कुरुकुलविमुखं दैवमेतावतापि ॥ २ ॥

(राजानमवलोक्य) कथमद्यापि चेतना न लभते महाराजः । मो , कष्टम् ।

(निधस्य)

मदकुलितरुरेणुभज्यमाने  
विपिन इव प्ररुदकशालशेषे ।  
हतसरलकुमारके कुलेऽस्मि  
स्वमपि विधेरवलोकितः कटाक्षे ॥ ३ ॥

ननु मो हतनिधे, भरतकुलविमुख,

(*trashed*) regarding their master who is reduced to such a condition [all attendants] have entered the site of the camp itself  
Alas, oh, alas !

By Droṇa, on even having given freedom from fear, the king of the Sindhus was not saved from the son of Prtha. Here on Duśśasana as on a deer, has been perpetrated an atrocious deed by Bhīmasena. Having fulfilled on the battle-field the vow of the enemies even though it was difficult of accomplishment as though it were a trifling Fate, which is averse to the family of the Kurus, is not, I think, satisfied even with this much' 2

(*Having looked at the King*) How is it that His Majesty does not regain consciousness even yet? Oh, alas ! (*Having sighed*)

You also are looked at by Fate with his [disastrous] side-long glances in this family, with all the [other] princes in it having been killed and which [therefore] resembles a forest which is being devastated by an elephant, seized with intoxication, and which has a single, tree (*sālah*) which is prominent (*prakata*) as its remnant ! 3

Why, you wretched Fate, averse to the family of Bharata,

१ ' द्रोणेनादृत्य पार्थादभयमपि '

अक्षतस्य गदापाणेनारुद्धस्य सशयम् ।

एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

दुर्योधनः—( शनैरुपलब्धसंज्ञ ) आ, शक्तिरस्ति दुरात्मनो वृकोदरहतस्य मयि जीवति दुर्योधने प्रतिज्ञा पूरयितुमम् । ननु दुःशासन, न मेत्वं न मेत्वं ।

३ अयमहमागतोऽस्मि । ननु सूत, प्रापय रथ तमेवोद्देश यत्र वत्सो मे दुःशासन ।

सूत—आयुष्मन्, अक्षमाः सप्रति बाहास्ते रथमुद्धोदुम् । ( स्वगतम् । ) मनोरथं च ।

६ दुर्योधन—(रथादवतीर्य सगवै साकूत च) कुन स्यन्दनगमनकालातिशयेन ।

सूत—( सपैलक्ष्य समरुणं च ) मर्षयतु, मर्षयतु देव ।

दुर्योधन—धिवसूत, किं रथेन । केवलमयतिविमर्दसघटसचारी दुर्योधन

९ खल्वहम् । तद् गदामात्रसहीयः समरभुवमन्तरामि ।

Of Bhishma who is [ himself ] unwounded, once in hand and not [ even so much as ] exposed to [ any ] danger [ to his life ], this vow too is being fulfilled by you. 4

**Duryodhana**—( Slowly recovering consciousness ) Al, has the evil-minded recovered Vrikodara strength [ enough ] to fulfil his vow, while I Duryodhana am alive ' Dear brother Dussānana, fear not, fear not Here I have arrived ' Why charioteer take the chariot to that very region where there is my dear brother Dussānana

**Charioteer**—Long-lived one the horses are now unable to draw your chariot ( To himself ) And your mental chariot too

**Duryodhana**—( Having got down from his chariot With hauteur and emotion ) Away with the loss of time [ that would be caused ] in going in a chariot

**Charioteer**—( With bewilderment and with pity ) May Your Majesty forgive, forgive

**Duryodhana**—I lie [ upon you ] charioteer ' What need is there [ for me ] for a chariot ? Indeed I am Duryodhana, accustomed to move alone ( keralam ) in collision ( sanghatta ) with a crowd ( vimarda ) of enemies Therefore accompanied by only my mace, I shall descend on the field of battle

सूत — देव, एवमेतत् ।

दुर्योधन — यथेव किमेव मापमे । पश्य ।

यास्य मे प्रवृत्तिदुर्ललितस्य पाप  
पापं द्यवस्यति समक्षमुद्रायुधोऽसौ ।  
धम्मिन्निजारयसि किं द्यवसायिनं मा  
शोयो न नाम करणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूत — ( मरुत्तं पादयोर्निपत्य ) एतद् विज्ञापयामि । आयुष्मन्, सङ्गीप्रतिज्ञेन निवृत्तेन भविष्यमिदानीं दुरात्मना वृकोदरहन्त्रेण । अत एव ब्रवीमि ।

३ दुर्योधन — ( महना भ्रमो पश्यन् ) हा वत्स इ शासन, हा मद्राजविरोधिन-  
पाष्ट, हा विप्रमैकरन, हा मदङ्कटर्लित, हा अरानिदुल्लानघमृगेन्द्र, हा  
धुत्तान, कासि । प्रयच्छ मे प्रतिवचनम् । ( निःश्वस्य मोहमुपगन् )

३ सूत — राजन्, नमाश्चसिहि समाश्चसिहि ।

Charioteer—Your Majesty, so is this

Duryodhana—If so, why do you talk in this way ? See

That inful one [that is Bhima], with his weapon uplifted is  
perpetrating a villainous deed (*pāpam*) against my boy who is  
wayward by nature, before my [very] eye & Why do you  
prevent me determined in exerting my self against him ? Can you  
not possibly feel resentment compassion and shame ? 5

Charioteer—( *Pathetically falling at his feet* ) This I submit  
Long lived one by this time the evil-souled accursed Vraodara  
must have returned [to his camp] after having fulfilled his  
work ! Therefore I say so !

Duryodhana—( *Falling on the ground all of a sudden* ) Alas,  
my dear brother Dussāsana, alas, [you] who entertained hostility  
toward the Pandavas at my command, alas, [you] who had  
heroism as your quintessence alas [you] who were too much  
fondled on my lap alas, [you] who were the lion to the herd of  
elephants in the form of the enemies' families, alas young prince,  
where are you ? Give me a reply [in answer to my lamentations] !  
( *Having sighed loses consciousness* )

Charioteer—Your Majesty, take courage, take courage



दुर्योधन—( तत्र लब्ध्वा । निश्चय । )

युक्तो यद्येष्टमुपभोगसुरेषु नेव  
 त्वं लालिनोऽपि हि मया न वृथाग्रजेन ।  
 अस्यास्तु वत्स तव हेतुरहं विपत्ते-  
 र्यत् कारितोऽस्य विनय न च रक्षितोऽस्ति ॥ ६ ॥ ( पतति । )

सूत—आयुधम्, समाश्रसेहि समाश्रसेहि ।

दुर्योधन—धिक्सूत, किमनुष्ठिन भवता ।

रक्षणीयेन सततं बालेनाह्वानुवर्तिना ।

दुःशासनेन भ्रात्राहमुपहारेण रक्षित ॥ ७ ॥

सूत—महाराज, मर्ममेदिभिरिष्टनोमरशक्तिप्राप्तवर्षमहाराथानामपहतचेतन्त्रा  
 निश्चेष्ट कृतो महाराज त्वपहतो मया रय ।

**Duryodhana**—( *Hiring regained consciousness Having sighted* )

By me elder brother [ of yours ] in vain, you were not allowed ( lit appointed ) [ to indulge ] in the pleasures of enjoyment to your heart's content ( *yathāśram* ) nor indeed were you fondled by me [ enough ] But I am dear brother the cause of this calamity of yours, since [ by me ] were you caused to practice immodesty [ toward the Pandavas ] but not ( lit and not ) protected [ from the consequence thereof ] 6

( Falls )

**Charioteer**—Long-lived one take courage take courage

**Duryodhana**—He [ upon you ] ' charioteer ' What has been done by you ?

I have been protected with [ i. e. by making ] an offering of my brother Dussāsana [ mere ] child and [ a. such ] one who deserved to be protected and who ever acted in accordance with my command 7

**Charioteer**—Your Majesty by the vital piercing showers of arrow javelins, *Śaktis* and darts ( *prāśah* ) of [ i. e. coming from ] great chariot-warrior Your Majesty was deprived of consciousness and was rendered motionless—so was the chariot taken away by me

३ दुर्योधन —सूत, निरूप कृतमानसि ।

तस्यैव पाण्डवपशोरनुजद्विपो मे  
क्षोदैर्गदाशनिभ्रतेर्न विरोधितोऽस्मि ।  
तामेव नाधिशयितो रुधिरार्द्रशय्यां  
हौं शासनी यदहमागु वृकोदरो वा ॥ ८ ॥

( निरूप । नमो विद्योक्त्य ) ननु भो हतविवे, कृपाविरहित, भरतकुलविमुख-

अपि नाम भवेत् मृत्युर्न च हन्ता वृकोदर ।

सूत —शान्तं पाप शान्त पापम् । महाराज, किमिदम् ।

दुर्योधन —यातिताशेषग्रन्थोर्मे किं रा येन जयेन वा ॥ ९ ॥

( तत्र प्रविशति संप्रदाय सुन्दरः )

सुन्दरक —अज्ज, अवि णाम इमस्सि उदसे सारहिट्ठो दिट्ठो तुम्हि

१ महाराजदुःखोदणो ण वेत्ति । ( निरूप्य ) कहं ण कोवि मन्तेदि । होदु ।

**Duryodhana**—Charioteer improperly have you acted

Since I was not awakened [ from my state of unconscious-  
ness ] by the bruises ( *kroda* ) wrought [ on my body ] by the  
thunderbolt like mace of that same brute of a Pandava the  
hater of my younger brother or since either myself or Vrkodara  
was not quickly made to sleep on that same bed of Dussasana  
[ which was ] wet with blood 8

( *Having sighed Having looked into the sky* ) Why, O accursed  
I ate void of compassion avenge to the family of Bharata

Would that I met with death but ( *ca* ) not Vrkodara  
[ must be ] my slayer ' 9 a b

**Charioteer**—May sin be allayed, sin allayed ' Your majesty,  
what is this ?

**Duryodhana**—What use is kingdom or victory, to me with  
all my brothers put to death ? 9 c d

( *Then enters Sundaraka wounded* )

**Sundaraka**—Worthy Sir, have you possibly seen or have you  
not in this region His Majesty Duryodhana with his charioteer &  
his companion ? ( *Having observed* ) How is it that none speaks ?

१ ' धामै ' २ ' अथैव ' ' यन्त्रैव ' ३ ' शरप्रहारवद्दण्डपट्टिकालकृतकाय '

- पदाण वदपरिअराण पुरिआण समूहो दीमइत्ति एत्थ गदुअ पुच्छिस्सम् । (परिगम्य  
 दिग्गेस्य च) कह एदे कखु सामिणो गाडगहागहटस्स घणसण्णाहजालहु नज  
 ६ मुत्ति कइवदणेहि हिअआदो सल्लाह उद्धरति । ता ण कखु एदे जाणन्ति ।  
 होदु । अण्णदो विचिस्सम् । ( अग्रतोऽवगोक्य किंचित् परिगम्य च ) मे  
 कखु अगरे पृहट्ठरा सगदा वीरमणुस्सा दीसन्ति । ता एव गदुअ पुच्छिस्सम् ।  
 ९ (उपगम्य) हहो, जाणह तुम्हे कस्सि उदेसे कुरणाहो वडत्ति । कहं एदे मि  
 पेक्खिअ अहिअदर रोअन्दि । ता ण कखु एदे वि जाणन्ति । ( दृष्ट्वा ) हा अदि-  
 कम्प कखु एत्थ वड । एत्ता बीरमादा समखिणिहट पुत्तअ सुणिअ रत्तसु-  
 १२ अणिउसगाए समगभूसणाए वहुए सह अणुमरदि । (सध्यधम्) साहु बीरमादे,  
 साहु । अण्णस्सि वि जम्मन्तरे अणिहटपुत्तआ हुक्खिस्सि । होदु । अण्णदो  
 पुच्छिस्सम् । ( अन्यतो विलोक्य ) अज अवरो वहुपरहारणिहटकाओ अकि

Let it be Here <sup>1</sup> seen a group of the <sup>2</sup> people who have girdled up  
 their loin Having gone there I shall ask them ( *Having walked  
 round and seen* ) How, these indeed are extracting arrowheads  
 from the heart of their mother who has been struck with a deep  
 wound by means of pincers (*kankatad nam*) the points of which  
 are difficult to be broken by the wire-graze of a solid (glad) <sup>3</sup>  
 armour ( *annaha* ) Therefore surely the <sup>4</sup> do not know Well I  
 shall search in another direction ( *Having looked and walked about  
 a little* ) Here indeed are seen other valiant men gathered together  
 in a very great number Therefore having gone here I shall ask  
 ( *Having approached* ) Hallo! do you know in which region the  
 Lord of the Kurus is [at present] How the <sup>5</sup> also cry the more at  
 my sight Then surely these too do not know ( *Observing* ) Ah,  
 indeed an exceedingly pathetic situation is there here This  
 mother of a warrior on hearing of her son killed in the battle &  
 dying after him along with her daughter-in-law, who is dressed in  
 red garments and has put on all her ornaments ( *With commendation* ) Bravo mother of a warrior bravo! At least in another birth  
 will you not have your son killed Let it be I shall inquire else-  
 where ( *Having looked in another direction* ) Here another group  
 of warriors with their bodies wounded by many strokes [but]  
 with their wounds left just ( *et c.* ) undressed having reproached

- १५ द्रव्यगवन्तो एव जेहममहो इम सुण्णासण तुल्लम उवाटहि रोददि । णं  
 एदाण ए व एव मामो यावदिदो । ता ण क्खु ण्दे वि जागन्दि । होदु ।  
 अण्णदो गटअ पुच्छिम्मम् । ( नयेतो विलेख्य ) वह सत्ता एव अया-  
 १८ पुण्णव ज्वमग अगुमवन्तो भाअवेअविनमसील्लाए पत्ताउला जगो । ता कं  
 दाणीं एय पुच्छिम्मन् । क वा उवाटिम्मम् । होदु । सअ एव एय विवि-  
 णस्सन् । ( परिगम्य ) हट्ट । देव दाणीं उवाटिम्मन् । हहो देव,  
 २१ एआदन्नाण अक्खोडिणीण णाहो, जेट्ठो माट्सदस्स, भत्ता गट्ठेअदोणद्धराअमह-  
 किअकिदयम्मअम्पयाण । मुहस्स राअवक्खस्स सअट्टपुहवीमण्डलेक्काहो मट्ठा-  
 गयट्टजोहणो वि अण्णेसीअदि । अण्णेमीअन्तो वि ण जाणीअदि कस्सि उदेमे  
 २४ वट्ठत्ति । ( विचिन्त्य नि प्रसर च ) अह वा किं एय देव उवाटहामि ।  
 तम्म क्खु एदं णिअच्छिअनेउरवअगवीअम्म अवज्जोरिदिग्गमइदिदोवदेसड्डु  
 रम्म मउणिपोच्छाट्ठादिक्खिळ्ळमूम्म जट्ठगेहजट्ठविमसादिणो ममूदविअट्ठ-  
 २७ नवदवेलावलम्म पञ्चालीकेनगहगुरुमुम्म पठं परिणमदि । ( अन्यतो  
 विटोक्थ ) नहा एय एमो विविहरअग ग्हासवल्लिदमूरकिण्णममूदनक्काय  
 मत्तस्ससपु रिदमग्गिनामुहो द्दगकेदवमो रहा दीनइ ता अह तक्केमि अवम्म  
 ३० ण्णिणा महाराअट्टजोहणस्स विमामुदेसेण होद मम । याय निम्मेपेमि । उयगम्य  
 दट्ठा नि प्रम्य च ) कथं एआट्ठाण अक्ख हिणीग णाअसो भविअ मत्ताराओ  
 दत्ताहणो पट्टपु रिमो विअ असत्ताहर्णए भनीए उवट्ठोचिट्ठदि । अय या तम्म  
 ३३ क्खु एदं पञ्चाअिक्कनगहदुगुम्म पठं परिणमदि । आया, अपि नाना  
 म्मिअदेसे सारथिदिनीयो दण्णे पुण्णाभिर्महाराजदुर्योधनो न वेति । ( निगम्य )

the horse with an empty saddle : crying Surely in this very  
 place man & their master have been killed Therefore indeed the  
 also do not know Well ' Having gone elsewhere, I shall inquire  
 ( Having looked on all sides ) How all people, without exception  
 ( all ) experiencing a they are a calamity commensurate with  
 their position are in distress owing to the unfavourable disposition  
 of Fate ' Then whom shall I ask here now ? Or whom shall I  
 reproach ? Well I shall myself search here ( Having walked  
 round ) Let it be I shall now reproach Fate O even His  
 Majesty Duryodhana has to be searched for - [ Duryodhana ]  
 who is the lord of eleven *Akshuhinis*, the eldest of a hundred  
 brothers, the master of a circle of king headed by the son of

कथं न कोऽपि मन्त्रयते। भवतु। एतेषां उद्धपरिकराणां पुण्याणां समूहो दृश्यत  
 ३६ इति तत्र गत्वा प्रक्षयामि। (परिक्रम्य विलोक्य च) कथमेते खलु स्वामिनो गाह-  
 प्रहारहतस्य धनसन्नाहजालदुर्मेघमुखैः कङ्कवदनेर्हृदयाच्छृण्वान्युद्धरन्ति। तत्र  
 खल्वेते जानन्ति। भवतु। अन्यतो विचेष्टामि। अप्रतोऽविलोक्य किञ्चिन्  
 ३९ परिक्रम्य च) उमे खल्वपरे प्रभूतवशा मगना वीरमनुष्या दृश्यन्ते। तदत्र गत्वा  
 प्रक्षयामि। (उपगम्य) हहो, जानीथ यूय कस्मिन्नुद्देशे कुरुनायो वर्तत इति।  
 कथमेतेऽपि मा प्रेक्षयाधिकतरं ददन्ति। तत्र खल्वेतेऽपि जानन्ति। (दृष्ट्वा) हा,  
 ४२ अनिरुत्तण खल्वत्र वर्तते। एषा वीरमाता समरविनिहतपुत्रकं श्रुत्वा रत्नाशुक्-  
 निवसनया समप्रभूषणया वच्चा सहानुप्रियने। (संस्पृष्टम्) साधु वीरमात,  
 साधु। अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यति। भवतु। अन्यत  
 ४५ प्रक्षयामि। (अन्यतो विलोक्य) अयनपरो गृहप्रहारनिहतकायोऽस्तत्रगवन्ध एव  
 योषसन्नु इमं शून्यामनं तुरङ्गममुशालस्य रोदिति। नूनमेतेषामत्रैव स्वामी  
 व्यापादितः। तत्र खल्वेतेऽपि जानन्ति। भवतु। अन्यतो गत्वा प्रक्षयामि।  
 ४८ (सर्वतो विलोक्य) कथं सर्व एवावस्थानुरूपं व्यवसनमनुभवन् भागधेयविधमशील-  
 तया पर्याकुलो जनः। तत् कमिदानीमत्र प्रक्षयामि। कं बोधालस्ये। भवतु।  
 स्वयमेवात्र विचेष्टामि। (परिक्रम्य) भवतु। देवमिदानीमुशालस्ये। हहो दैव,  
 ५१ एकादशानामक्षौहिणीना नाथो, उपेष्टो भ्रातृशतस्य, भर्ता गात्रेयद्वीणाङ्गपन-  
 शान्यद्वन्द्वसाम्प्रमुखस्य राजचक्रस्य, सरलपृथ्वीमण्डलैकनायो महारान-

Gangā, Drona, the king of the Amgas, Sal, Kṛpā, Kṛtavarman  
 and Aśvatthaman and the sole sovereign of the circle of earth'  
 [And] though searched for, it cannot be known as to in which  
 region he is' (Having thought and sighed) Or rather, why  
 should I reproach Fate in this matter? Here indeed is developing  
 the fruit of that poisonous {tree sakhi} in the form of the  
 house of fire [intended to be set on fire] and the gambling,—  
 [the tree] with the words of Vidura that were flouted as its seed  
 with the salutary advice of the grand father [that : Bhishma]  
 which was repudiated as its sprout, with the incitement of Sakuni  
 etc. as the briary (११) planted roots, with the hostility created  
 and continued for a long time as its basin, (अलालः) and of which  
 the seizure of the hair of Pāṇḍu is the flower {Hiring looked  
 in (no) her direction) Since ' a th. the banner

दुर्योधनोऽप्यन्विष्यते । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तते इति ।  
 ५४ (विचिन्त्य निःश्वस्य च) अथ वा किमत्र दैवमुपालमे (तस्य खल्विदं निर्भस्मित-  
 विदुरवचनवीजस्यावधीरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनदिविरू-  
 ढमूलस्य जतुगृहयूतविशाखिनः संभूतचिरकालसंबद्धवैरालवालस्य प्राञ्चाली-  
 ५७ केशप्रहणकुसुमस्य फले परिणमति ॥ अन्यतो विलोक्य ) यथात्रैव विविधरत्न-  
 प्रभासंवलितसूर्यकिरणप्रसूतशक्रचापसहस्रसंपूरितदशदिशामुखो ह्यनकेतुर्वंशो  
 रथो दृश्यते तदहं तर्कयाम्यवश्यमेतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवित-  
 व्यम् । यावन्निरूपयामि । ( उपगम्य दृष्ट्वा निःश्वस्य च ) कथमेकादशानाम-  
 ६० क्षौहिणीनां नायको भूत्वा महाराजो दुर्योधनः प्रावृतपुरुष इवाश्लाघनीयायां  
 भूमावुपविष्टस्तिष्ठति ॥ अथ वा तस्य खल्विदं प्राञ्चालीकेशप्रहणकुसुमस्य  
 फले परिणमति ॥ २-८

( उपमृत्य सूतं संजया पृच्छति )

६३ सूत — ( दृष्ट्वा ) अये, कथं संप्रामात् सुन्दरकः प्राप्त ।

सुन्दरकः — ( उपगम्य ) जअदु जअदु महाराजो । [ जयतु जयतु महाराजः । ]

दुर्योधनः — ( विलोक्य ) अये सुन्दरक, कच्चित् कुशलमह्वराजस्य ।

post of which is broken and which has completely ( *sum* )  
 filled the expanse ( lit faces ) of the ten quarters with thousands of  
 rainbows, engendered by the rays of the sun, blended ( *sanvalita* )  
 with the lustre of various gems [ with which it is studded ],  
 therefore I guess that this must certainly be the resting place of  
 His Majesty Duryodhana. Let me just observe. ( *Having*  
*approached, observed and sighed* ) How, having been the leader  
 of eleven *Akshuhinis*, His Majesty Duryodhana is sitting  
 in a place not-at-all worthy of praise, even like an ordinary man !  
 Or rather, this is indeed the fruit [ developed out ] of the flower  
 in the from of the seizure of Pāncālī's hair that is taking effect.

( *Having gone near asks the Charioteer by a sign* )

Charioteer — ( *Having seen* ) Oh, how, Sundaraka has arrived  
 from the battlefield !

Sundaraka — ( *Approaching* ) May victory attend Your  
 Majesty, may victory attend !

Duryodhana — ( *Having looked* ) O Sundaraka, is it well  
 with the king of the Arjyas ?

६६ सुन्दरक — देव, कुशल सरीरमेत्तकेण । [ देव, कुशल शरीरमात्रकेण । ]

दुर्योधन — किं विरीटिनास्य निहता धौरेया हन सारथिर्भग्नो वारथ ।

सुन्दरक — देव, ण भग्गो रहो । से मणोरहो वि । [ देव, न भग्गो रथ ।  
६९ अस्य मनोरथोऽपि । ]

दुर्योधन — किमत्रिस्त्रिंशत्कथिनैराकुलमपि पयाकुल्यन्ति मे हृदयम् । तत्र  
सन्नेहेण । अशेषतो त्रिस्त्रिंशत् कथ्यताम् ।

७१ सुन्दरक — ज देवो आणवेदि । देवस्स मुउडमणियहावेण अक्खीसा म  
रणप्रहारवेअणा । ( साटोप परिक्रम्य ) सुणादु देवो । अथि दाणीं कुना  
दुन्तासणवह — [ यदेव आज्ञापयति । देवस्य मुकुटमणिप्रभावेणापनीता  
७२ मे रणप्रहारवेदना । ( साटोप परिक्रम्य ) शणोतु देव । अस्मीदानीं  
कुमारदुःशासनवध — ]

( अर्घोत्ते मुखमाच्छाद्य दण्डा नाटयति । )

मृत — सुन्दरक, वयय । कथितमेव दैवेन ।

Sundaraka—Your Majesty is well only with respect to his body

Duryodhana—What his chariot killed his horse and his  
charioteer or broken his chariot ?

Sundaraka—Your Majesty is not [merciful] his chariot  
broken [but] his noble mental chariot (i.e. elevated desire)

Duryodhana—Why do you by [such] indistinct utterance  
cause distress to my heart which is already distressed ?  
Therefore away with excitement Let the matter be told in its  
entirety (fit without leaving any thing out) [and] distinctly

Sundaraka—1 Your Majesty command The pain of my  
wound [received] in the battle is removed by the power of  
the jewel in Your Majesty's crown (Having walked about  
proudly) May your Majesty hear Well now the laughter of  
Prince Dussasana—when this is half said he covers his face and  
gesticulates doubt )

Charioteer—Sunda  
of Dussasana ] his alr  
by late

७८ दुर्योधन — कथ्यताम् । श्रुतमस्माभिः ।

सुन्दरकः—(स्वगतम्) कथं दुस्सासणवहो सुदो देवेण । (प्रकाशम्) सुपादु  
देवो । अग्नं दानं कुमारदुस्सासणवहामरिसिदेण सामिणा अन्नराएण कुटिल  
८१ मिउडीमङ्गमीसणललाडवट्टेण अविण्णादसंधाणमोक्खणेक्खित्तसरधारावरि-  
सिणा अभिमुत्तो सो दुराचारो दुस्सासणवेरिओ मज्झमण्डवो । [ (स्वगतम्) ]  
कथं दुःशासनवत् श्रुतो देवेन । (प्रकाशम्) शृणोतु देव । अद्य तावत्  
८४ कुमारदुःशासनवधामपितेन स्वामिनाङ्गराजेन कुटिलभ्रुवुटीमङ्गमीषणललाट-  
पट्टेनाविज्ञातसंधानमोक्षनिक्षिप्तशरगरावणिगामियुक्तं स दुराचारो दुःशामन-  
वैरी मध्यमपाण्डव । ]

८७ उभौ—नतस्ततः ।

सुन्दरकः—तदोदेन, सहअगलमिलन्तदीपन्तरितुरापदादिसमुभूहधूलि  
णिअरेण पडुयत्तत्तद्गअवडामपादेण अ वि यरन्तेण अन्धआरेण अन्धीअिद  
९० सहअगलम् । ण हु गोणतल लक्खीअदि । [ततो देव, उभयवलमिलद्दीप्यमान

Duryodhana—Proceed We have heard [ it ]

Sundaraka —( To himself ) How, the slaughter of Duśsa an  
heard by His Majesty ' ( Aloud ) May Your Majesty hear  
Today in the first place my matter, the king of the Amga who  
was enraged at the slaughter of Prince Duśsa an with his broad  
( paṭṭa ) forehead terrific owing to the knitting of his crooked  
eye-brow who was raining a shower of arrows discharged with  
[ such dexterity ] that their fixing [ on the bow ] and discharge  
( mokha ) could not be observed attached that ill behaved  
enemy of Duśsa an the middle Pandita

Both—Then [ what ] then ?

Sundaraka—Then your Majesty, both the armies were blind  
folded with the darkness that was spread by a heap of dust  
arisen from the glittering elephants horses and foot-soldier from  
both the armies that met [ each other ] and by a confused ma-  
nœuvred by the various herds of elephants that were being

१ ' सुगल ( सुनतल ) '



नरितुरगपदानिसमुद्भूतघूलिनिकरेण पर्यस्ततत्तद्गजघनासघातेन च विस्तीर्ण-  
माणेनान्धकारेणान्धौकृतमुमयबलम् । न खलु गगनतल लक्ष्यते । ]

९३ उभौ—ततस्ततः ।

सुन्दरक —तदो देव, दूराक् द्विदधुगुणाच्छोडणटङ्कारेण गम्भीरभीषणेन  
जाणीअदि गजिद पलजलहरेण चि । [ ततो देव, दूराक् द्विदधुगुणाच्छोडण

९६ टङ्कारेण गम्भीरभीषणेन ज्ञायते गर्जित प्रलयजलधरेणेति । ]

दुर्योधन —ततस्ततः ।

सुन्दरक —तदो देव, दोहिणं वि ताण अण्णोणसिंहणादगजिदपिप्पुण  
९९ विविहपरिमुक्कणहरणाहदकवअसगल्लिदज्जलणविज्जुच्छाडामासुर गम्भीरत्थणि-  
अचारजलहर धसरन्तसरधारासहस्रवरिस जाद समरदुदिनम् । [ ततो देव,  
द्वयोरपि तयोरन्योन्यसिंहनादगर्जितपिप्पुण विविधपरिमुक्काहरणाहतकवच  
१०२ सगल्लितज्जलनविद्युच्छाडामासुर गम्भीरस्तनितचारिजलधर प्रसरच्छरधारा-  
सहस्रवर्षि जात समरदुदिनम् । ]

scattered about [ on the battlefield ] Indeed the surface of the  
l<sub>3</sub> could not be observed !

Both—Then, [ what ] then ?

Sundaraka—Then, Your Majesty, because of the deep and  
terrific twanging due to the letting off of the bow-string  
which was drawn a long way in, it was thought [ by people ]  
that the cloud of universal destruction had thundered !

Duryodhana—Then, [ what ] then ?

Sundaraka—Then, Your Majesty occurred a rainy day  
(*durdina*) in the form of a battle of even two—[ the rainy  
day ] which had for its indication the thunder in the form of  
their mutual war-crie which was glittering with the streaks  
(*chad*) of lightning in the form of [ the sparks of ] fire rising  
from armours as they were struck with various missiles  
(*praharam*) hurled (*parimukt*) [ against one another ] which  
had clouds in the form of bows, associated with a deep thunder-  
ing, and which was raining thousands of showers (*dhar*) in the  
form of arrows flitting (*prasarat*) aere & [ the air ]

१ 'अधारेण (अधारेण)' इत्यधिकमत्र । २ 'परिप्लुत इह  
एदिन्निदुग्गंशोअमासुर ( विप्लुत इह परिप्लुतिदुग्गंशोअमासुर )'

दुर्योधनः—ततस्तत ।

- १०५ सुन्दरकः—ततो देव, एदस्सि अन्तरे जेह्वस्स मादुणो परिमवसङ्किणा धण-  
जणजणजणमादणिघोसविसमरसिदधजवग्गद्धिदमहावाणरो तुरङ्गमसवा-  
हणवापिदवासुदेवसङ्खचक्रासिगदालञ्छिदचउव्वाहुदण्डदुइसणो आपूरि-  
१०८ अपञ्चजण्णेददत्तताररसिदधडिरभरिददसदिसामुहकुहरो धागिदो त उदेस  
रहवरो । [ ततो देव, एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिमवशङ्किना धनजयेन  
वज्रनिघांतनिघोषविषमरसितध्वजाप्रस्थितमहावानरस्तुरङ्गमसवाहनव्यापृतवा-  
१११ सुदेवशङ्खचक्रासिगदालाञ्छिनचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवद-  
त्तताररसितप्रतिरवभरितदशदिशामुखजुहरो धामितस्तमुद्देश रथवर । ]

दुर्योधन—ततस्तत ।

- ११४ सुन्दरकः—ततो भीमसेनजणजएहिं अभिउत्त पिदर पेक्खिअ ससभम विअ-  
लिअ अत्रूणेअ रणसीसअ आकण्णारुद्धिदकठिणकोदण्डजीओ दाहिण-  
हत्तुक्खितसरपुखविघट्ठणतुराइदसारहीओ त देस उवगदो कुमालविससेणो  
११७ [ ततो भीमसेनधनजयाग्रामभियुक्त पितर प्रेक्ष्य ससभ्रम विगलितमवधूय

Duryodhana—Then, [ what ] then ?

Sundaraka—Then, Your Majesty, in the meanwhile, by Dhananjaya apprehensive (*samki*) of the humiliation of his elder brother, was hurriedly urged on to that region his excellent chariot, which had a great monkey [ namely, Marut ] seated at the top (*agra*) of its banner and raising a cry as terrific as the crash (*nirghosa*) of a stroke (*nirghātak*) of the thunderbolt, which could with difficulty be gazed upon owing to the four stout (lit staff like) arms, characterised by the conch, the discus, the sword and the mace, of Vasudeva [ who was sitting there ] engaged in skilfully (*sam*) directing the horses, and which filled the caverns of the expanse (*mukha*) of ten quarters with the echo of the loud blast of Pancajanya and Devadatta that were blown (lit filled [ with air ])

Duryodhana—Then, [ what ] then ?

Sundaraka—Then Your Majesty, seeing that his father was attacked by Bhima and Dhananjaya, having adjusted in haste his jewelled helmet that was displaced, Prince Vraṇa, who

रत्नदीपक दक्षिणहस्तोत्थितशरपुङ्खविषडनस्त्रायितसारथिक आकणोक्त-  
कठिनकोदण्डजीवस्तं देशमुपगत. कुमारवृषसेनः । ]

१२० दुर्योधन — ( सावष्टम्भम् ) ततस्ततः ।

सुन्दरकः—तदो अ देव, तेण आजच्छन्तेण एव वेमालविससेणेण विद-  
ल्लिदासिल्लसामलसिणिद्धपुंखेहिं कठिणकवत्तेहिं किसरण्णेहिं साणसिण-  
१२३ णिसिदसामलसल्लवन्हेहिं कुपुमिदो विअ तरु मुदत्तएण सिळीमुहेहिं  
पच्छादिदो धणंजअस्स रहवरो । [ ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन  
विदलितासिल्लतास्यामलसिणवपुङ्खै कठिनकङ्कषत्रैः कृष्णवर्णैः शाणशिला-  
निशितस्यामलसल्यवन्धैः कुसुमित इव तरुमुखैः प्रच्छदितो धनजयस्य  
१२६ रथम् । ]

उर्भा—( सहर्षम् ) ततस्ततः ।

सुन्दरकः—तदो देव, तीक्ष्णविलिखितणिदवज्जवाणवरिसिणा धणंजएण ईसि  
१२९ निहसिअ मणिदम्—‘अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्त मह कुवि-  
urgul on his charioteer [ to drive fast ] by ‘purring ( *vighattana* )  
him with the forked end ( *punikkha* ) of an arrow taken up with  
his right hand and who drew the string ( *juṭṭa* ) of his tough bow  
as far as the war, arrived at that place

Duryodhana—( *With firmness* ) Then, [ what ] then ?

Sundaraka—And then, Your Majesty, even while arriving  
by that Prince Vraśena, in a moment, was completely ( *pra* )  
enveloped the excellent chariot of Dhanañjaya with his arrows  
( *sikṃukha* ) ( *pumkha* ) like a tree full of flowers with bees,  
[ his arrows ] whose forked ends were dark and glossy like a  
broken sword blade which had hard feathers of herons ( *kamkapa*  
*tra* ) which were dark in colour, and whose dark-coloured dart-  
( *śalya* ) ( *indha* ) were sharpened on whetstones ( *sāmaśṭī* )

Both—( *With joy* ) Then [ what ] then ?

Sundaraka—Then, Your Majesty, by Dhanañjaya, who was  
showering sharp crescent-shaped arrows, quickly ( *tikṣṇam* )  
discharged, having smiled a little was said ‘O you Vraśena, it  
is not possible for even your father also ( *tu tat* ) to stand before  
me when I am angry. What then for you, a [ mere ] child’

दस्त अमिमुहं ठादुम् । किं उण भवदो बालस्स । ता गच्छ । अवरोहिं कुमारेहिं  
 सह गदुअ आओवेहे ।' एव वाच गिसमिअ गुरअणाहिकखेवेण उट्ठीविअ-  
 १३२ कोवोपरत्तमुहमण्डलविअग्मिअमिउडीमङ्गमीसणेण चापधारिणा कुमालविस-  
 लेणेण मम्मभेदएहिं परमविसमेहिं सुदिपधकिदपणएहिं जिम्मच्छिदां गण्डीवी  
 बाणेहिं ण उण दुट्ठवअणेहिं । [ततो देव, तीक्ष्णविश्लिप्तनिशितमङ्गबाणवर्षिणा  
 १३३ धनजयेनेपद् विहस्य मणितम्—'अरे रे वृषसेन, पितुरपि तावत् तेन युक्त मम  
 कुपितस्यामिमुखं स्थातुम् । किं पुनर्मर्यतो बालस्य । तद् गच्छ । अपरै, कुमारे  
 सह गता युद्धस्य ।' एव वाच निशम्य गुरजनाधिपेणोरीपितक्रीपो-  
 १३८ परत्तमुहमण्डलविजृम्भितभृशुटीमङ्गमीषणेन चापधारिणा कुमारवृषसेनेन  
 मर्मभेदकै परस्परिपमै श्रुतिपथवृत्तप्रणयैर्निर्भस्मितो गाण्डीवी वार्णनं  
 पुनर्दुष्टवचनै । ]

१४१ दुर्योधन.—साधु वृषसेन, साधु । सुन्दरक, तनस्ततः ।

सुन्दरक —ततो देव, गिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा  
 चण्डगण्डीवीजीआसदणिज्जिद्वज्जणिग्घादघोसेण बाणणिपडणवडिसिद्धद-  
 १४४ मणयसरेण पणुद सिक्खाजलाणुग्घ किं वि अचरिअम् । [ ततो देव,  
 निशितशराभिघातवेदनोपजातमन्युना किरीटिना चण्डगाण्डीवीजीआशब्द-

Therefore go [ away ] Go and having gone fight with other boys .  
 Having heard such words by Prince Vrsasena who held a bow  
 in his hand and who looked terrific owing to the knitting of his  
 eye-brows that had occurred on his round face, fumed with  
 anger that was enkindled by the reproach [ directed ] at his elder  
 [ that is, father ] was the Gārdiśa holder reproved with vital-  
 piercing harsh and sharp arrows, that made love to the [ i.e.  
 were pulled to the ] region of his ear, but not with wicked words

Daryodhana—Bravo, Vrsasena, bravo ! Sundaraka, then  
 { what } then ?

Sundaraka—Then Your Majesty, by Kiritin, who in anger  
 was aroused by the pang of the strokes of sharp arrows, who  
 surpassed the crash of a stroke of the thunderbolt with the  
 twanging of the string of his fearful Gārdiśa and who blocked  
 the operation of sight with the incessant ( m ) falling of his

१ ' सुदिपधकिद० ' ( सुदिपधकृत० )

निजितयज्ञनिर्घातघोषेण बाणनिपतनप्रतिषिद्धदर्शनप्रसरेण प्रस्तुत शिक्षा-  
१४७ बलानुरूप किमप्याश्चर्यम् । ]

दुर्योधनः—( साकृत् ) ततस्तत ।

सुन्दरकः—तदो देव, तं तारिस पेक्खिअ सत्तुणो समरव्यापारथउत्तणं भवि-  
१५० भाविअत्णीरमुहधणुगुणगमणागमणसरसधानमोक्खचहुलकरअलेण कुमाउ-  
विससेणेण वि सविसेस पल्लुद समलकम्म । [ तदो देव, तत् नादृश प्रेक्ष्य शत्रो  
समरव्यापारचतुरत्वमभिभाषितत्णीरमुखधनुर्गुणगमनागमनशरसधानमोक्षच-  
१५३ दुल्लकरतलेन कुमारवृपसेनेनापि सविशेष प्रस्तुत समकर्म । ]

दुर्योधन—ततस्तत ।

सुन्दरकः—नतो देव, एत्थन्तरे विमुक्तसमरव्यापारो मुहुत्तविस्तामिदेवाराणु  
१५६ वन्तो दीण पि कुरराअण्डवबलण 'साहु कुमालविससेण साहु' ति  
किदकलअलो वीरलोओ अवलोइदु पउत्तो । [ ततो देव, अत्रान्तरे  
विमुक्तसमरव्यापारो मुहूर्नविश्रामितवैरानुबन्धो द्वयोरपि कुरराजपाण्डवबल्यो  
१५९ 'साधु कुमारवृपसेन साधु' इतिवृत्तकलकलो वीरलोकोऽवलोकयितु प्रवृत्त । ]

दुर्योधनः—( सविस्मयम् ) ततस्तत ।

arrow-, was commenced some mysterious marvellous feat, [ well ]  
worthy of his training and his strength

Duryodhana—( With emotion ) Then, [ what ] then ?

Sundaraka—Then, Your Majesty, having observed the  
enemy's skill of that kind in military operation some special  
fighting feat was commenced by Prince Virasena, with his hand  
restless and one which did not manifest its going to the mouth  
of the quiver, returning to the bow-string aiming the arrows and  
discharging them

Duryodhana—Then, [ what ] then ?

Sundaraka—Then, Your Majesty, in the meanwhile the host  
of warriors from even both the armies of the Kuru-king and the  
Pandavas who abandoned their battle-activities suspended for a  
time (*muhūrta*) their continued hostility, gave out a cry, ' Bravo !  
Prince Virasena, bravo ! ' and began to watch

Duryodhana—( With amazement ) Then ( what ) then ?

सुन्दरकः—तदो अ देव, अवहीरिदसअलराअवाणक्कचक्कराक्कमसालिणो  
 १६२ सुदस्स तहाविहेण समल्लग्गमालम्भेण हरिसरोसकरुणासंकासंकडे वड्ढमाणस्स  
 सामिणो अद्दराअस्स णिवडिआ सरपद्धइ भीमसेणे वायपज्जाडला अ दिट्ठी  
 कुमालविससेणे । [ ततश्च देव, अववीरितसकलराजधानुक्कचक्कराक्कम-  
 १६५ शालिनः सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोपकरुणाशङ्कासंकटे,  
 वर्तमानस्य स्वामिनोऽद्गराजस्य निपतिता शरपद्धतिर्भीमसेने, वायपयाङ्कुला  
 च दृष्टिः कुमारवृपसेने । ]

१६८ दुर्योधनः—( समयम् ) ततस्तनः ।

सुन्दरकः—तदो अ देव, उमअवल्लम्पउत्तसाहुकारामरिसिदेण गण्डिविणा  
 तुरगेसु साराहि पि रहवरे धणुं पि जीआइं पि णल्लिन्दलज्जणे सिदादवत्ते अ  
 १७१ व्यावारिदो समं शिलीमुहासारो । [ ततश्च देव, उमयवल्लग्रवृत्तसाधुका-  
 रामपिंतेन गाण्डीविना तुरगेसु सारयावपि रथवरे धनुष्यपि जीवायानपि  
 नरेन्द्रलज्जने सिनातपत्रे च व्यापारितः समं शिलीमुखासारः । ]

१७५ दुर्योधनः—( समयम् ) ततस्तनः ।

सुन्दरकः—तदो देव, विरहो ह्यगुणकोदण्डो परिन्धमणमेतन्वावार-

Sundaraka—And then, Your Majesty, of [ my ] master the  
 king of the Aringās, who was in a conflict of feelings ( *saṅka'am* ),  
 joy, anger, compassion and apprehension, owing to the commence-  
 ment of that kind of military operation by his son, who shone  
 with a valour that defied the entire circle of the princely bow-  
 wielders, the shower ( *paddhati* ) of arrows fell on Bhimāsena and  
 the sight bedimmed with tears on Prince Vṛṣasena.

Duryodbana—( With fear ) Then, [ what ] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍīva-holder,  
 angered by the cries of applause ( *sādhukāra* ) proceeding from  
 both the armies simultaneously was directed a shower ( *āsāra* )  
 of arrows on [ Vṛṣasena's ] horse, on even his charioteer, on his  
 excellent chariot, on his bow too, on even his bow-string and the  
 white umbrella, the insignia of his royalty.

Duryodbana—( With fear ) Then, [ what ] then ?

Sundaraka—Then, Your Majesty, Prince Vṛṣasena, who was,

१ ' व्यावारे मन्त्रलम्भेण निवर्तितुं ( व्यावारे मन्त्रलम्भेण विचर्तुं )

पडिसिद्धसरसपादो मण्डलाइ विरचयिदु पउत्तो कुमालविससेणो । [ ततो  
१७७ देव, सियो उन्नगुणकोदण्ड परिभ्रमणमात्रयापारप्रतिपिदशरसंपान-  
मण्डलानि विरचयितु प्रवृत्त कुमारवृषसेनः । ]

दुर्योधन — ( साशङ्कम् ) ततस्ततः ।

१८० सुन्दरक — तदो देव, सुदरहविद्वसणामरिसिंहेण सामिणा अङ्गराएण  
अगणिअमिमसेणाभिजोएण पडिमुक्को धनंजअस्स उवरि सिलीमुहासारो ।  
कुमालो मि परिजणोवणीद अण्णं रह आरुहिअ पुणो मि पउत्तो धणनएण

१८१ सह आशोषेदम् । [ ततो देव, सुतरयन्निवसनामपितेन स्वामिनाङ्गराजेनाग-  
णिनभीमसेनाभियोगेन परिमुक्तो धनजयस्योपरि शिलीमुखासारः । कुमारो-  
ऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनजयेन सहायोधितुम् । ]

१८६ उभौ — साधु वृषसेन, साधु । ततस्ततः ।

सुन्दरक — तदो देव, मणिट अ कुमारेण — ' रे रे तादाहिकरेवमुहल मच्च-  
यण्डव, मह सरा तुइ सरार उज्झिअ अण्णस्सि ण णिवडन्ति ' ति मणिअ

१८९ सरसहस्तेहि पण्डयसरीर पच्छदिअ मिट्ठणादेण गज्जिदु पउत्तो । [ ततो देव,  
मणित च कुमारेण — ' रे रे ताताक्षिपमुग्र मयमगण्डव, मम शरास्त्र

deprived of his chariot and who had his bow and its string cut  
began to trace circles, warding off the simultaneous fall of arrows  
by means of the activity of only moving round and round

Duryodhana—( With apprehension ) Then [ what ] then ?

Sundaraka—Then, Your Majesty, by [ my ] master the king  
of the Amgas, enraged at the destruction of his son's chariot was  
poured a shower of arrows upon Dhrumajaya not minding [ for  
the time ] his engagement with Bhima The prince also mounting  
on another chariot brought by the servants, began to fight with  
Dhrumajaya even again

Both—Well [done] Vrsasena well [done] Then, [what] then ?

Sundaraka—Then, Your Majesty, by the Prince also was  
said ' O you middle Pāṇḍava, [ so ] vociferous in reviling my  
father, my arrows will not fall on anything except your body '

शरीरमुज्झित्वान्यस्मिन् न निपतन्ति' इति भणित्वा शरसहस्रं पाण्डवशरीरं  
१९२ प्रच्छाद्य सिंहनादेन गर्जितुं प्रवृत्तः । ]

दुर्योधनः—( सविस्मयम् ) । अहो, बालस्य पराक्रमो मुग्धम्बभावेऽपि ।  
ततस्ततः ।

१९५ सुन्दरकः—तदो अ देव, तं शरसंपातं समवधूय अ णिसिदसुरामिधादजादम-  
ण्णुणा किरीटिणा गहिदा रुच्छङ्गादो कणन्तकणअकिङ्किणीजालझङ्कारवि-  
राड्णी मेहोवरोहविमुक्कणहत्यलणिम्मला णिसिदसामलसिणिद्धमुही विविहर-

१९८ अणमहाभासुरभीषणरमणिजदंसणा सत्ती सोपहासं विमुक्का अ कुमाटा-  
हिमुही । [ ततश्च देव, तं शरसंपातं समवधूय निशितशराभिघातजान-  
मन्युना किरीटिना गृहीता रयोत्सङ्गात् कणक्कनअकिङ्किणीजालझङ्कारविरा-

२०१ विणी मेवोपरोधविमुक्कनमस्तलनिर्मला निशितश्यामलम्निग्धमुक्वी विविध-  
रत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः, सोपहासं विमुक्ता च  
कुमाराभिमुखी । ]

२०४ दुर्योधनः—( सविस्मयम् ) अहह । ततस्ततः ।

सुन्दरकः—तदो देव, पञ्चलन्तीं सत्ति पेक्खिअ विअलिअं अङ्गराअस्त

So saying and covering the body of the Pāṇḍava with thou-ands  
of arrows, he began to roar out like a lion.

Duryodhana—( With amazement ) Oh, the valour of the  
child, though [ yet ] in his mind not mature ! Then, [ what ] then ?

Sundaraka—And then, Your Majesty, having warded  
off that volley ( *sampāta* ) of Kiritin, whose wrath was roused  
by the strokes of the sharp arrows, was taken up, from a side  
( *utsanigah* ) of his chariot, a *śakti*, resounding with the jingling  
of its numerous ( *jālam, i. e. network of* ) tinkling bells of gold,  
spotless like the sky free from the obstruction of the clouds,  
sharpened ( *mīṣṭa* ) [ and hence ] dark and glossy point and  
having an appearance at once dreadful and charming as it shone  
with the refulgence of its diverse jewels, and [ it ] was  
discharged contemptuously in the direction of the Prince.

Duryodhana—( With distress ) Oh, alas ! Then, [ what ] then ?

Sundaraka—Then, Your Majesty, on seeing [ that ] blazing



हत्यादो ससर धनु हिअआदो वीरसुलहो उच्छाहो णअगादो बारसन्धि  
२०७ पि। हसिद अ धणजण सिहणाद विणादिद अ विओदलेण। दुक्कल दुक्कल ति  
आक्कन्दिद कुस्सलेण । [ ततो देव, प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमङ्गरा-  
जस्य हस्तात् ससर धनुर्हृदयाद् वीरसुलभ उन्साहो नयनाद् वायसन्धि  
२१० मपि । हसित च धनञ्जयेन सिंहनाद विनादित च वृकोदरेण । दुष्पर  
दुष्परमित्याकन्दित कुस्सलेन । ]

दुर्योधन — ( सविषादम् ) ततस्तत ।

२१३ सुन्दरक — ततो देव, कुमारविससेणेण आकण्णाविट्ठणिसिदधुअयेग चि  
णिअअ अहपहे एव भाईरही विअ मअक्का विसमलोअणेण तिधा किदा  
सत्ती । नतो देव, कुमारवृषसेनेनाकणांकृष्टनिशितधुरप्रेण चि निष्पाया  
२१६ पय एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः । ]

दुर्योधन — साधु, वृषसेन, साधु । ततस्तत ।

सुन्दरक — ततो अ देव, एदस्सि अन्तले कलमुहरेण वीरलोअसादुवादे  
२१९ अन्तरिदो समरतरणिघोसो । सिद्धवाळणणाविमुक्कुसुममयअरेण पच्चादिद  
समवाणम् । भणिअ अ सामिणा अंगराण—‘मो वीर विक्रोदल, अत्तनरी

*Sakti down ( ११ ) fell from the hands of the king of the Angas the bow with it arrow from his heart the courage so natural to a warrior (and) from his eyes even tears Dhananjaya laughed and simultaneously Virhadara roared out loudly like a lion The Kuru-arms cried out ‘Difficult to do difficult to do’*

Duryodhana—( With distress ) Then, [ what ] then ?

Sundaraka—Then Your Majesty, by Prince Virhadara who had drawn his sharp crescent-shaped arrow up to his ear, having looked at [ the Sakti ] for a long time [ by way of taking aim ] the arrow divided into three parts while yet it was on half it was even as was the Ganges by the divine odd-eyed [ Śiva ].

Dhuryodhana—Bravo Virhadara, bravo ! Then [ what ] then ?

Sundaraka—And then Your Majesty, at this time the blast of war-trumpets was drowned ( lit screened ) in the cry of ‘ We ’ [ the ] of [ the proceeding from ] the host of warriors which [ cry ] was [ at once ] sweet and loud ( mukhara ) The field of battle was

तुह मह वि ममल्लावावारी । ता अणुमण्ण म मुहुत्तमम् । पेक्खामहे दाव  
 २२२ वस्सस्स तु भादुणो अ धणुज्वेदसिक्खाचउरत्तणम् । तुह वि एद पेक्खणि-  
 १ जम् ति । [ ततश्च देव, एतस्मिन्नन्तरे क्लमुखरेण वीरटोकसाधुवादेनान्तरित  
 समरतूर्यनिर्घाप । सिद्धचारगणप्रिमुक्कुसुमप्रकरणे प्रच्छादित समराङ्गणम्  
 २२५ भणित च स्वामिनाङ्गराजेन—‘ भो वीर वृकोदर, असमाप्तस्त्व ममापि सम-  
 व्यापार । तदनुमन्यस्व मा मुहूर्तम् । प्रेक्षावहे तावद् वसस्य तत्र भ्रातुश्च  
 धनुर्वेदशिक्षाचतुरत्वम् । तत्राप्येतत् प्रेक्षणीयम् ’ इति । ]

२२८ दुर्योधन — ततस्तत ।

सुन्दरक — तदो देव, विस्समिदाओधनव्वावारा महुत्तविस्समिदणिअवेणु  
 वन्धा दुवे वि पेक्खआ जादा मीमसेणागराआ । [ ततो देव, मिश्रमिता  
 २३१ योधनव्यापारौ मुहूर्तविश्रमिननिजवैरानुग्रन्धी द्वावपि प्रेक्षकौ जातौ  
 भीमसेनाङ्गराजौ । ]

दुर्योधन — ( साम्प्रियायम् ) ततस्तत ।

२३४ सुन्दरक — तदो अ देव, सत्तिखण्डनामरेसिदेण गण्डीविणा भणिअम्—  
 ‘ अरे दुज्जोहणप्पमुहा—[ ततश्च देव शक्तिखण्डनामपितेन गाण्डीविना  
 भणितम्—‘ अरे रे दुर्योधनप्रमुखा — ] ( अर्धोक्ते लज्जा नाटयति )

covered over with a collection ( *prakara* ) of flower showered  
 down by a multitude of Siddhas and Caranas. And by [ my ]  
 master the king of the Amgas was said ‘ O valiant Vithodara  
 unfinished is your as well as my [ own ] battle operation. There-  
 fore grant me leave for a moment. Let us just witness the skill in  
 the training of archery of my dear son and your brother. Even  
 for so : this is [ a sight ] worthy being seen.

Duryodhana—Then [ what ] then ?

Sundaraka—Then Your Majesty even both Bhuma ens and  
 the king of the Amgas became spectators with their battle-opera-  
 tion caused to rest and their continued enmity suspended for  
 a while.

Duryodhana—( *Significantly* ) Then [ what ] then ?

Sundaraka—And then Your Majesty by the Gandiva-  
 wielder : who was enraged at the splitting of his *Sakti* was said,  
 O you with Duryodhana at the head — ( *This half said he  
 gesticulates shyness* )

२३७ दुर्योधन — सुन्दरक, कथ्यताम् । परवचनमेव ।

सुन्दरक — सुणातु देवो । 'अरे रे दुग्जोहणमुहा कुरुवलसेणापहुणो अविण-  
अणोकणधार कण्ण, तुहोहिं मइ परोक्ख उट्ठहिं महारहेहिं पडिशरिअ एअई  
२२० मम पुत्तओ अहिमणू व्यागदिदो । अह उण तुम्हाण पेक्खन्ताण एव एद  
तुमात्तिससेण सुमरिद्वसेम करोमि' ति भणिअ सगव्व आत्तादि नेण  
वज्जणिग्घादघोसभीसणजीआरव गण्डीवम् सामिणा वि सज्जीकिद कालपुट्टम् ।  
२४३ [अणोतु देव । 'अरे रे दुर्योधनप्रमुखा कुरुवलसेनाप्रभन्', अविनयनीकर्णधार  
कण, युष्मामिर्मम परोक्ष ब्रह्मिर्महारथै. परिश्रुत्यैकाकी मम पुत्रवीर्यमि-  
न्युर्व्यापादित । अह पुनर्युष्माक प्रेक्षमाणानामेवैत कुमारवृषसेन स्मर्तव्यशेष  
२४६ करोमि ।] इति भणि न सगर्वमास्फालितमनेन वज्रनिघातघोषभीमपगनीवात्  
गण्डीवम् । सामिनापि सज्जीकृत काण्वृष्टम् । ]

दुर्योधन — ( सावहित्यम् ) ततस्तत ।

२४९ सुन्दरक — तदो अ देव, पडिसिद्धभीमसेणसमलक्ष्मालम्भेण गण्डीविणा  
विराडा अह्मराअसिसेणरहकुल्लसाओ दुवे वाणणदीओ । तेहिं वि दुवेहिं

Duryodhana—Sundaraka, proceed Thus [ 1st ] the  
speech of another

Sundaraka—My your Majesty hear 'O you masters of the  
powerful (bala) Kuru-army headed by Duryodhana, [O]  
Karna the helmismen of the boat of in silence, (aima) ] of  
young boy, Abhimanyu, who was alone, was killed having been  
surrounded, in my absence, by you, great chariot warrior who  
were many But I shall cause this Prince Vriśenā to remain in  
memory (only) even (eta) in spite of you who are looking on  
Having and so he proudly twanged his Gāndhīva, with the noise  
of its string as dreadful as that of a stroke of the thunderbolt  
[My] master also made ready his Kālāpētha

Duryodhana—( Concerning his feelings ) Then, [ what ] then ?

Sundaraka—And then, Your Majesty, by the Gāndhīva  
wielder, who prohibited Bhīmaśena from commencing battle  
operation were arranged two rivers, dr-thing against the bank

१ ' अविनयनीकर्णधार ( अविनयनीकर्णधार )'

अण्णोणसिण्हदसिदसिक्खाम्मिसेहिं अभिजुत्तो सो दुराआरो मज्झम-  
२५२ पण्डवो । [ ततश्च देव, प्रतिपिद्धभीमसेनसमरकुमारम्भेण गाण्डीविना  
विरचिते अङ्गराजवृषसेनरथकूलकपे द्वे बाणनद्यौ । ताभ्यामपि द्वाभ्या-  
मन्योन्यस्नेहदर्शितशिक्षाविशेषाभ्यामभियुक्त स दुराचारो मध्यमपाण्डवः । ]

२५९ दुर्योधन — ततस्ततः

सुन्दरकः—तदो अ देव, गण्डीविना ताररसिदजीआणि घोसमेत्तविण्णाद-  
वाणवरिसेण तह आअरिद पत्तिहिं जह णणहत्तल ण सार्मी ण रहो ण धरणी  
२५८ ण कुमालो ण केदुवंसो ण बलाइ ण सारही ण तुलङ्गमा ण दिसा ण वीरलोओ  
अ लत्तबीअदि । [ ततश्च देव, गाण्डीविना ताररसितञ्चानिर्घोषमात्रनिज्ञातबाण-  
वर्षण तथाचरित पत्रिमिर्यथा न नमस्तल न स्वामी न रथो न धरणी न कुमारो  
२६१ न केतुवशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोओश्च लक्ष्यते । ]

दुर्योधनः—( सविस्मयम् ) ततस्ततः ।

सुन्दरकः—तदो अ देव, खणमेत्त एव्व अदिक्कन्ते सरवरिसे सहसिहणादे  
२६४ पण्डवसेणे हा हदो ति । [ ततश्च देव, क्षणमात्रमेवातिक्रान्ते शरवर्षे

( *kūlamk use* ) in the form of the chariot of the king of the Amaras and Vrsas etc. By those two also, who displayed special skill out of affection for each other, was attacked that ill-behaved middle Pāṇḍava

Duryodhana—Then, [ what ] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍīva-wielder, the shower of whose arrows could be known only by the twanging of his bow-string, which was loudly (*tarum*) resounding, was performed with the arrow such [ a feat ] that not the sky, not my master, not the chariot, not the earth, not the Prince, not the banner-post, not the host, not the chorioteer, not the horses, not the quarters and not the warrior-world [ either ] could be seen !

Duryodhana—( With amazement ) Then [ what ] then ?

Sundaraka—And then, Your Majesty, when the shower of arrows ceased in t for a moment as the Pāṇḍava army uttered a

१ ' सिंहा ( स्नेह ) ' इत्येतत् पठित वैश्वित् ।

सहर्षसिंहनादे पाण्डवसैन्ये विमुक्कानन्दे कौरवबले समुत्थितो महान्  
कलकलो हा हत कुमारवृषसेनो हा हत इति । ]

२६७ दुर्योधन — ( सबाधरोधम् ) ततस्तत ।

सुन्दरक — तदो अ देव, पेक्खामि कुमाल हदसारहितुलंगं लणादवत्त-  
चावचामरकेदुवंसं सगण्यम्भइ पिअ सुलकुमाल पक्खेण ज्जेव हिअमम्ममेदिणा

२७० शिलीमुखेण मिण्णदेह रहमज्जे पैल्लथ्य । [ ततश्च देव, प्रेक्षे कुमार हतसारथि-  
तुरग इनातपत्रचापचामरकेतुवश स्वर्गप्रभ्रष्टमिव सुरकुमारमेकैर्नैव हृदयमर्न-  
मेदिना शिलीमुखेन मित्तदेह रयमथे पर्यस्तम् । ]

२७१ दुर्योधन — ( सास्रम् ) अहह कुमारवृषसेन । अलमनः पर श्रुत्वा । हा  
वृषसेन, हा मदङ्कटुर्दलित, हा गदायुद्धप्रिय, हा राधेयर्कुलप्ररोह, हा  
प्रियदर्शन, हा दुःशासननिर्गिणेश, हा सर्वगुरुकसल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तर्नैत्रमचिरोदितचन्द्रकान्त-  
मुद्दिद्यमाननययौवनरम्यशोभम् ।

war-cry and as the Kurava forces gave out a loud wail, there  
arose a great uproar ' Alas Prince Vrsasena is killed, alas, [ he ]  
is killed ' "

Duryodhana—( *Suppressing his tears* ) Then, [ what ] then ?

Sundaraka—And then Your Majesty, I saw the Prince  
stretched in the chariot, like the son of a god fallen from heaven  
with his body pierced through by just one arrow that cut the  
vital of his heart, with his charioteer and horses killed and his  
umbrella, bow, *chouries*, and banner-post [ all ] broken

Duryodhana—( *With tears* ) Alas, Prince Vrsasena ! Enough  
of hearing further than this O dear boy Vrsasena alas [ you ]  
who were too much fondled on my lap alas, [ you ] to whom  
fight with a mace was dear, alas, sprout of the family of  
Rādheyā, alas [ you ] of pleasant sight, alas [ you ] who were  
in no way different [ to me ] from Dussāsana alas [ you ] who  
were attached to all your elders, give me a reply

How possibly was your lotus-like face seen by Karma, [ the  
face ] which had wide eyes, which was delightful like the newly-

१ ' महन्तीए वेलाए पेक्खिअ ( महत्या वेल्या प्रेभ्य ) ' २ परिहित आश्रदो  
( परिरिपतमागत ) ' "

प्राणपहारपरिवर्तितदृष्टि दृष्टं  
कर्णेन तत् कथमिधाननपद्भजं ते ॥ १० ॥

सूतः—आयुष्मन्, अल्पमृत्युन्तुदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखमाजो भवन्ति । अस्माकं पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिमवाग्निना ।

हृदयं दहतेत्यर्थे कुतो दुःखं कुतो व्यथा ॥ ११ ॥

( मोहनुपगतः । )

सूतः—समाश्रितु महाराजः । ( पदान्तेन बीजयति । )

३ दुर्योधनः—(लब्धसंज्ञः) भद्र सुन्दरक, तनो वयस्येन किं प्रतिपन्नमङ्गराजेन ।

सुन्दरकः—तदो अ देव, तवाविध्वस्त पुत्रस्त दंसणेण संगलिर्द अस्तुजादं

उज्जिअ अणवेक्खिदपरणहरणामिओएण सामिणा अमिजुत्तो धणंजओ । तं अ

६ सुदवहामरिसुदीविदपरकमे विमुक्कजोविदासं तह परिकमन्ते पेक्खिअ मीमण-

उलसहदेवमञ्चाल्पमुहेहिं अन्तरिदो धणंजअस्स रहवरो । [ तनश्च देव,

arisen moon and whose loveliness was rendered attractive by  
fresh youth [ just ] sprouting forth, with its eyes turned up  
( *parivartita* ) at [ the time of ] the passing of life ? 10

**Charioteer**—Long-lived one, away with the extreme vehemence of grief.

**Duryodhana**—Charioteer, the meritorious really become subjected to grief. But of us,

whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation. Whence [ therefore can there be ] grief, whence pain ? 11

( *Faints away* )

**Charioteer**—May Your Majesty take courage, take courage.  
( *Fans him with the hem of his garment* )

**Duryodhana**—( *Having gained consciousness* ) Good Sundaraka what then was done by my friend, the Aṅga-king ?

**Sundaraka**—And then, Your Majesty, having wiped off the profuse tears that arose ( lit. dropped down ) at the sight of his son in that plight, by [ my ] master was attacked Dhanañjaya, without caring for the strokes of others' weapons. And having

तथाविन्य पुत्र्य दर्शनेन संगलितमश्रुजातमुज्झ्वानवेक्षितपरप्रहरणामि-  
९ नेन स्वामिनाभियुक्तो धनञ्जयः । तं च सुतवधामर्षोदीपितपराक्रमं विमुल-  
जीवितांशं नया परिक्रामन्त प्रेक्ष्य भीमनकुलसहदेवपाञ्चात्प्रमुखैरन्तरिणे  
धनञ्जयस्त रथवरः । ]

१२ दुर्योधनः—नतस्तन ।

सुन्दरक—तदो देव, सङ्गेण भणिदम्—‘अङ्गराज, हृदतुलङ्गमो भग्नकूबरो दे  
रहो न जोगो भीमाङ्गुगेहि सह आङ्गुलिदुम्’ ति । तदो पडिबडिदो रहो  
१५ ओदारिदो सामी सन्दगादो बहुपआरं अ सवस्सासिदो । तदो अ सानिग  
सुहरं विडविअ परिअणोवणीदं अणं रहं पेक्खिअ दीहं निस्ससिअ म् दिई  
विणिक्खिअ विदा । सुन्दरअ, एहि ति भणिद अ । तदो अहं उवगदो सामिस्समी-  
१८ वम् । तदो अवगीअ सोत्तङ्गायादो पडिअं सरीरसंगलिदेई सोणिअविडुहि  
ल्लित्तमइ वाण कदुअ अहिल्लिहिअ पेत्तिदो देवस्स संदेसो । [ततो देव, शल्येन  
भगिनम्—‘अङ्गराज, हतपुरगमो भग्नकूबरस्ते रथो न योग्यो मीमार्जुनान्यो  
२१ महायोद्धुम्’ इति । तन. परिवर्त्तिनो रथोऽवतारित स्वामी स्यन्दनाद् बहुप्रकारं

seen him, whose valour was enkindled by rage at the slaughter of  
his son [ and ] who had given up [ all ] hope of life [ owing to  
desperation ] moving about in that manner, by [ warriors ] headed  
by Bhuma, Nakula, Sahadeva and Pañcāla, was screened the excel-  
lent chariot of Dhanishthya

Duryodhana—Then [ what ] then ?

Sundaraka—Then, Your Majesty, by Salya was said, ‘King  
of the Arjuna your chariot, with its horse killed and its pole  
( *an'asa* ) broken, is not fit for fighting with Bhīma and Arjuna’.  
Then the chariot was changed, my master was made to get down  
from his [ old ] chariot and was in diverse way consoled. And  
then, by my master having bewailed for a long time and having  
seen another chariot brought by the servants, and having  
leaved a long sigh, was cast a glance at me. And [ he ] said,  
‘Sundaraka come [ here ]’ Then I went near [ my ] master Then.

१ ‘तदो अङ्गुजातमश्रुजातमुज्झ्वानवेक्षितपरप्रहरणामि-  
द्वेष्टुं शक्नोति मानी अगमो । ( ततोऽर्जुनचान्नहारात्पथोदतिस्तनसरा-  
सदगैः पूरितेषु दिशसु रथेन मतिः स्वाम्यङ्गराजः । )

च समाश्वासितः । ततश्च स्वामिना मुचिरं विलय्य परिजनोपनीतमन्यं रयं प्रेक्ष्य दीर्घं निःश्वस्य मयि दृष्टिर्विनिश्चिता । सुन्दरक, एहीति भणितं च । ततोऽहमुपगतः २४ स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसंगलितैः शोणितविन्दु-भिर्लितमुखं बाणं कृत्वा अमिलित्य प्रेषितो देवस्य संदेशः ] (पट्टिकामर्पयति ।)

( दुर्योधनो गृहीत्वा वाचयति । )

२७ 'स्वस्ति, महाराजदुर्योधनं समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमालिङ्ग्य विज्ञापयति यथा—

अस्त्रग्रामविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमान्

भ्रातृभ्याऽपि ममाधिकोऽयममुना जेयाः पृथास्तनवः ।

येत् संभावित इत्यहं न च हतो दुःशासनारिर्मया

स्य दुःस्वप्रतिकारमेहि भुजयोर्वार्येण वार्येण वा ॥ १२ ॥'

दुर्योधनः—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाक्शान्येन घट्टयसि । मद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

having taken out a strip of cloth from his turban and smeared the tip of an arrow with drops of blood oozing from his body, he wrote and sent a message to Your Majesty.

( Hands over the strip. )

( Duryodhana takes and reads. )

'Hail, Karpa, having closely embraced by the neck. His Majesty Duryodhana, for this the last time (*etadantam*), submit from the field of battle as follows :

'[ This Karpa ] is versed (*kṛti*) in the operation with a number of missiles ; there is no [ other ] man who is the equal of this one in battles ; he is more [ close ] to me than even my brothers ; through him the sons of Prthā are to be conquered '—since thus was I honoured [ by you ] and the enemy of Duśśāsana has not been killed by me, [ therefore ] do you find ( lit. reach ) a remedy for grief either by the prowess of arms or by tears.' 12

Duryodhana—Friend Karpa, why do you strike me here, I am [ already ] pained by the slaughter of a hundred brothers with another arrow in the form of [ such ] speech ? Good Sundaraka, well, now what is the Amga-king engaged in ?

१ ' त्वम् ' २ ' तम् '

वेणीमदा ९



३ सुन्दरक—देव, अपनीदसरीरावरणो अण्वहमिदणिच्चष्टओ पुणोवि पथेग  
नह ममल मगदि [ देव, अपनीतशरीरावरण आत्मवधवृत्तनिश्चय पुनरपि  
पार्थेन सह समर मार्गयते । ]

६ दुर्योधन—( आवेगादासनादुत्तिष्ठन् ) सूत रथमुपनय । सुन्दरक, त्वमपि  
मद्रचनात् त्वरिततर गत्वा वयस्यमङ्गराज प्रतिबोधय । अलमतिसाहसेन । अभिन  
एवाययो सकल्प । नै खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु

हत्वा पार्थान् सलिलमशिव बन्धुवर्गाय दत्त्वा  
मुस्त्वा पाप्य सह कतिपयैर्मन्त्रिमिश्रारिमिथ्य ।  
वृथान्योन्य सुचिरमपुनर्भावि गाढोपगूढ ७  
सत्यध्यायो हततनुमिमा दुःखितो निर्वृतौ च ॥ १३ ॥

अथवा शोक प्रति मया न विंचित् सदेष्टव्यम् ।

वृपसेनो न ते पुत्रो न मे दुःशासनोऽनुज ।

त्वा बोधयामि किमहं त्वं मा संस्थापयिष्यसि ॥ १४ ॥

**Sundaraka**—Your Majesty taking off the covering of his  
body and determined to bring about his own death he is seeking  
battle with Partha even again

**Duryodhana**—( Getting up from his seat with vehemence )  
Charioteer bring my chariot Sundaraka go you too very quickly  
and console my friend the Amra-king at my bidding [ then ]  
' Away with extreme richness Quite identical is our determina-  
tion Not indeed are you alone desirous of giving up life But

Having killed the Pārthas offered inauspicious water to the  
group of our relatives, shed tears in company with a few  
[ surviving ] ministers and enemies and accomplished (lit made)  
mutual close embrace [ such as is ] not to take place again for a  
long time we shall give up this accursed body, being [ at once ]  
sorrow stricken and extremely happy ( *anrita* ) 13

Or rather as regards grief I have no message to send

Vrāsena was not your son Dussāsana was not my younger  
brother ' Why do I [ then ] give you to know [ this phulo of ] y'  
[ Why ] should you compose me '

१ देव अन्तरि आरम्भो पुच्छीअदि ( देव अथापि आरम्भं वृत्तयते । )

२ ' न खलु वयावाङ्क्षी भवानिदानीम् ' ३ नास्तीदं यावय कश्चित् ४ ' वीं प्री  
मया विंचित् सदेष्टव्यम् '

सुन्दरक —ज देवो आणवेदि । [ यदेव आज्ञापयति । ] ( निष्क्रान्त )

दुर्योधन —सूत, तूर्णमेव रथमुपस्थापय ।

३ सूत —( कणं दत्त्वा ) देव, हेपानविलितो नेमिष्वनि श्रूयते । तथा तर्कयामि नूनं परिजनोपनीतो रथ ।

दुर्योधन —सूत, गच्छ त्वं सज्जीकुरु ।

४ सूत —यदाज्ञापयति देव ( निष्क्रम्य पुनः प्रविशति )

दुर्योधन —( विलोक्य ) किमिति नारुहोऽसि ।

सूत —एष खलु तातोऽग्रा सजयाविष्टित रथमारुह्य देवस्य समीपमुपगतौ ।

५ दुर्योधन —किं नाम तातोऽग्रा च सप्राप्तौ । कष्टमतिवीभत्समाचरितं दैवेन । मृतं गच्छ त्वं स्पन्दनं तूर्णमुपहर । अहमपि नातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

सूत —देव, त्वदेवशेषवान्धवावेतौ । कथमिव न समाश्वासयसि ।

*Sundaraka—As Your Majesty command ( Goes out )*

*Duryodhana—Charioteer bring the chariot quickly enough*

*Charioteer—( Diverting his ear [ towards him ] ) Your Majesty the sound of the rims [ of wheels ] mingled ( samavrita ) with the neighing [ of horses ] is heard I therefore guess the chariot is in all probability ( nunam ) brought by the servant*

*Duryodhana—Charioteer go you make [ it ] ready*

*Charioteer—As Your Majesty command ( Going out he enters again )*

*Duryodhana—( Having looked at him ) Why is it that you are not mounted ?*

*Charioteer—Here indeed have arrived in the vicinity of Your Majesty your father and mother mounted on a chariot in the charge ( adhishthita ) of Sanjaya*

*Duryodhana—What have father and mother really ( nama ) arrived ? Alas an exceedingly loathsome thing has been done by fate ! Charioteer go you and quickly bring my chariot I shall also stay in a solitary place avoiding meeting with [ it being seen by ] my father*

*Charioteer—Your Majesty they [ that is your parents ] have you as the one surviving kinsman How possibly should you not console them ?*

११ दुर्योधन—मृत, कथमिव समाश्वासयामि निमुखभागवेयः । परय ।

अद्यैवावा रणमुपगतौ तातमग्वां च दृष्ट्वा  
जातस्ताभ्यां शिरसि विनतोऽहं दुःशासनश्च । ०  
नस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्थां  
शार्धं पित्रोरहमुपगत- किं नु वक्ष्यामि ताभ्याम् ॥ १५ ॥

तथाप्यवय वन्दनीयौ गुरु ।

( निष्क्रान्तौ )

३

इति चतुर्योऽङ्कः

*Duryodhana*—Charioteer how possibly can I whose fate is  
as yet [ to me ], console them ? See.

Just to-day we both went to battle after seeing our father  
and mother. But there was I who had bent [ myself ] low, smelt  
on the herd and Dussānana [ also ] ! [ Now ] when that boy is  
forcibly reduced to that condition by the enemy, what possibly  
should I when gone near my parents, say to them ? 15

All the same the elders have necessarily to be offered  
obedience to

( They both go out )

END OF ACT IV

## पञ्चमोऽङ्कः

( ततः प्रविशति रथयानेन गान्धारी संजयो धृतराष्ट्रश्च )

३ धृतराष्ट्रः—कस्य संजय, कथय कथय कस्मिन्नुद्देशे कुरुकुलकाननैकशेषप्र-  
वालो वाम्शो मे दुर्योधनस्तिष्ठति । कच्चिज्जीवति वा न वा ।

गान्धारी—जाद, जइ सच्चं जीवदि मे वच्छो ता कधेहि कस्सि देसे  
६ वइदि । [ जात, यदि सत्त्वं जीवति मे वत्सस्तत् कथय कस्मिन् देशे वर्तते । ]

संजयः—नन्वेय महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—( सकरुणम् ) जाद, एवाइ ति मणासि । किं णु क्खु संपदं  
९ भादुसदं से पाससे भविससदि । [ जात, एकाकीति भणसि । किं तु खलु  
सांप्रतं भ्रातृशतमस्य पार्श्वे भविष्यति । ]

१२ संजयः—तान, अम्भ, अवतरतं स्वेरं रथात् ।

( उमावयतरणे नाटयतः )

( ततः प्रविशति सनीडोपविष्टो दुर्योधनः )

संजयः—( उपसृत्य ) विजयतां महाराजः । नन्वेव तातोऽम्बया सह प्राप्तः ।

१५ किं न पश्यति महाराजः ।

## ACT V

( Then enter in a conveyance, a chariot Gāndhārī, Sanjaya and Dhṛtarāstra )

Dhṛtarāstra—Dear Sanjaya, tell [ me ], tell [ me ], in which region my dear boy Duryodhana, the one surviving sprout from the forest of the Kuru-family, is staying. Is he alive, or not ?

Gandhari—Child, if really my dear boy is alive, then tell [ me ] in which region he is.

Sanjaya—Well, here is His Majesty, sitting all alone, under the shade of a banian tree.

Gandhari—( Pathetically ) Child, you say ‘alone’ ! Indeed is it likely ( nu ) that a hundred brothers are at his side now ?

Sanjaya—Father, mother, slowly alight from the chariot.

( Both gesticulate alighting )

( Then enters Duryodhana, sitting in shade )

Sanjaya—( Having drawn near ) May victory attend Your Majesty. Why ( nanu ), here father has arrived along with mother.

( दुर्योधनो वैल्स्य नायति )

शल्यानि ध्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे  
बद्धेषु व्रणपट्टकेषु शनकैः कर्णे वृत्तापाश्रय ।

१ mp दूराच्चिजितं सान्निधताश्रयतीनालोक्येह्यीलया  
सहा पुत्रक वेदनेति न मया पापेन पृष्टो भवान् ॥ १

( धृतराष्ट्रो गान्धारी च स्पर्शनापेत्यालिङ्गित )

गान्धारी—बच्छ, अदिगाढप्रहारवेदनापजाउल्लस अम्हेसु सणिहिंदंसुविग  
३ पत्तरदि दे वाणी । [ वत्स, अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु सनिहिते  
धरि न प्रसरति ते वाणी । ]

धृतराष्ट्र -- वत्स, दुर्याधन, किमवृत्तपूर्व सप्रति मय्यप्ययमन्याहारः ।

६ गान्धारी—बच्छ, जइ तुम रि अम्हे जाल्यसि ता किं सपद बच्छो दुस्त-  
मण थाल्यदि अध दुम्भरिसणो वा अण्णो वा । [ वत्स, यदि त्वमप्यस्मान्-  
उरसि तत् किं साप्रत वत्सो दुःशासन आल्पस्यथ दुर्मदणो वान्यो वा । ]

( Duryodhan : gesticulates : ewilderment )

दुर्योधनः—

पापोऽहमप्रतिष्ठतानुजनाशदर्शी  
तातस्य बाष्पपयसां तव चाम्ब हेतुः ।  
दुर्जातमत्र विमले भरतान्वये वेः  
किं मां सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जाद, अलं परिदेविदेण । तुमं वि दाव एका इमस्स अन्धजु-  
अलस्य मगोवदेसओ । ता चिरं जीव । किं मे रज्जेण जएण वा । [ जान,  
३ अलं परिदेवितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः । तच्चिरं  
जीव । किं मे राज्येन जयेन वा । ]

दुर्योधनः—

मातः किमप्यसदृशं रुय्यं वचस्ते  
सुक्षधिया क भवती क च दीनतैषा ।  
निर्वत्सले सुतशतस्य विपत्तिमेतां  
त्वं नानुब्रिन्तयसि रक्षसि मामयोग्यम् ॥ ३ ॥

**Duryodhana —**

Sinfu' that I am, who have witnessed the slaughter of my  
younger brothers [ -laughter ] which has not been avenged, I am  
the cause of the tears of father, and of you, [ O ] mother ! Why  
do you regard me as your son—[ me ] who am unworthily born  
in the spotless Bhārata race of yours and have become the cause  
of the destruction of your sons ? 2

Gāndhārī—Child, enough of bewailing. You at least are the  
only one to show the way to this blind couple. So live long. What  
use is a kingdom or victory to me ?

**Duryodhana—**

Mother, unaccountably (*kimapi*) unbecoming and undignified  
(lit, *miserable*) is [ this ] utterance of yours ! What an incon-  
gruity between you, an excellent Ksatriya woman, and this  
weakness of spirit (*diartā*) ! [ O you ] who are void of motherly  
affection, you think not of this calamity of your hundred sons,  
[ but merely try to ] protect me, who am unworthy [of protection  
in this way ] ! 3

१ ' माता ' २ ' अवि ' ३ ' वरेण ( वरेण ) ' ४ ' रिद्धं '.

नूनं विचेष्टितमिदं सुतशोकस्य ।

संजय—महाराज, किं वाय लोकवाशे विनयः 'न घटस्य कूपने  
३ रजस्तत्रैव प्रक्षेप्य' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणामावे किमुपकरणेन । ( रोदिनि )

धृतराष्ट्रः—( दुर्योधनं परिब्रज्य ) वत्स, समाश्रयसिहि । समाश्रयस्यै चान्ना-

६ निमामनिदीनां मानरं च ।

दुर्योधनः—तात, दुर्लभ. समाश्रय इदानीं युष्माकम् । किं तु

कुस्त्या सह युधामन्यु मया निहतपुत्रया ।

विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारी—जाद, एदं एव संपदं वमूदं जं तुमं वि दाव एको णाणुसोच-  
टवो । ता जाद, प्रसीद । एसो दे सीसज्जळी । णिवट्टेहि स्मरव्वावारादो ।

३ अपच्छिमं करोहि पिदुणो वजणम् । [ ज्ञान, एतदेव सांप्रतं प्रभूतं यत् स्वमी  
नामदेको भानुशोचितव्यः तज्ज्ञान, प्रसीद । एष ते शीर्षाञ्जलिः । निर्वन्म  
स्मरव्वापारात् । अपश्चिमं कुरु पितुर्वचनम् । ]

Surely this is the work of grief for son- !

Sanjaya—Your Majesty, is this popular saying false. [ name'y ]  
'When a vessel has fallen in a well, the rope should not be  
thrown just there ?'

Duryodhana—This is ungenerous. ( lit insufficient ) What is  
the use of the instrument in the absence of those who are to be  
served therewith ? ( Weeps ).

Dhritarashtra—( Having embraced Duryodhana ) Dear boy,  
take courage. And offer consolation to me and to this extremely  
miserable mother [ of yours ]

Duryodhana—Father, difficult to attain is consolation for  
you now. But,

Do you both bewail for your son, shining even in sorrow, in  
company with Kunti, whose son will be killed by me to-day !

Gandhari—This itself is much at present that you alone at  
least are not to be mourned for. Therefore dear, be pleased. Here  
I fold my hands on my head before you. Desist from battle  
operation. Act up according to the last words of your father.

६ धृतराष्ट्रः—वत्स, शृणु वचनं तवाम्नाया मम च निहताशेषर्वन्धुवर्गस्य । पश्य ।

शंयादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ  
कर्णस्यात्मजमग्रतः शमयतो भीतं जगत् फाल्गुनात् ।

चत्सानां निघनेन मे त्वयि रिपुः शेषप्रतिशोऽधुना  
मानं वैरिपु मुञ्च तात पितराबन्धाविमौ पाण्डय ॥ ५ ॥

दुर्योधनः—समरात् प्रतिनिवृत्य किं मया कर्तव्यम् ।

गान्धारी—जाद, जं पिदा दे विदुरो वा मणदि । [ जात, यत् पिता ते  
३. विदुरो वा मणति । ]

संजयः—देव, एवमिदम् ।

दुर्योधनः—संजय, अद्याप्युपदेष्टव्यमस्ति ।

६ संजयः—देव यावत् प्राणिति तावदुपदेष्टव्यमूमिर्विजिगीषुः प्रज्ञावानाम् । ।

*Dhrtarāstra*—Dear boy, listen to the words of your mother and of me, who have the ( *entire asēva* ) group of my kinsmen killed. See,

Tho-*e* [ famous ] Droṇa and Bhīṣma, [ relying ] on whose strength the enemies [ lit. the co-parceners ] were not cared for, are killed. The world trembled before Phālguna, as he put to death ( *śamayatah* ) Karna's son in his [ very ] pre-*ence* ( *agnitāh* lit in front of him ). Owing to the death of my dear boys [ having been accomplished ], the enemy has his vow now remaining unfulfilled with regard to you [ alone ] ! Give up your pride towards the enemies, dear boy, and save these blind parents [ of yours ]. 5

*Duryodhana*—Having turned brick from the battle-field, what should be done by me ?

*Gaṇdhārī*—Dear, what your father, or your mother would say.

*Sanjaya*—Your Majesty, so is this,

*Duryodhana*—Sanjaya, ought advice be offered even now ?

*Sanjaya*—Your Majesty, as long as he lives, so long is [ a hero ], desirous of securing victory [ over his enemies ], a proper object of advice to the wise. .

१ ' मोघे ' २ ' तात, अम्ब ' इत्यधिकं कुत्रचित् । ३ ' किं कर्तव्यामि ' ।



दुर्योधन.—(सक्रोधम्) शृणुमस्तावद् भवत एव प्रज्ञावनोऽस्मान् प्रति

धृतराष्ट्र.—वत्, युक्तादिनि नञये किमत्र क्रोधेन । यदि प्रकृतिमापद्यते

८ तदहमेव भवन्त ब्रवीमि ।

दुर्योधन —कथयतु तातः ।

धृतराष्ट्र —वत्स, किं विस्तरेण । सप्रज्ञा भवानिदानीमपि युधिष्ठिरमस्ति-

१० षण्मन्त्रेण ।

दुर्योधन —तात, तनयस्नेहवैख्यादम्बा बालिशत्वेन संजयश्च काममेव ब्रवीतु ।

युष्माञ्जनयेत् व्यामोह । अथ वा प्रमथति पुत्रनाशजन्मा हृदयम्भटः । अन्यच्च

११ तात, अस्त्वस्तिभ्रातृशतोऽहं यदा तदा अवधीरितवासुदेवसामोपन्यासे । सप्रति

हि १२ पितामहाचायानुराजचक्रमिति स्वशरीरमात्रस्नेहाद्दातुपुरुषव्रीडाव-

Duryodhana—( With anger ) Let us just hear from you  
your who [ claim to be ] wise an advice suitable [ *pratiśāpa* ]  
for us

Dhṛtarāṣṭra—Dear boy, what is the use of [ entertaining ]  
me in this matter towards Sūtrya who is talking what is  
[ but ] proper [ *yukta* ] ? If you would recover your natural state  
[ of mind ] then I would myself address [ something ] to you

Duryodhana—Let [ my ] father say

Dhṛtarāṣṭra—Dear boy what is the use of prolixity ? Even  
now you should make peace with Yudhishthira by offering  
[ *bhādrena* ] him the desired terms

हन्तुं खासतान च कथमिदं करिष्यति दुयाधन सह पाण्डवै सधिन् । अन्यथा

१८ नयुतेदिन् सजय,

। हीयमानान् किल रिपून् नृपा संदधते कथम् ।

दुःशासनेन हीनोऽहं सानुज पाण्डवोऽधुना ॥ ६ ॥

उत्तराष्ट—वस, एव गतेऽपि मत्कार्यनया न विचिन्तयति युधिष्ठिरः ।

अन्यथा सर्वं देवान् कृष्ट मन्यते युधिष्ठिर ।

३ दुर्योधनः—कथमिव ।

उत्तराष्ट—(वन, श्रयणा प्रतिज्ञा युधिष्ठिरस्य) । नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान् धारयामासि । बहुच्छब्दात् सप्रामस्यानुपनाशमाशङ्कमानो यदैव भवने रोचते तदैवासी सज सथातुम् ।

सजय—एवमिदम् ।

the Pandava—[ a peace ] which would bring [ only ] shame to a man of noble spirit and which would end in misery ' Moreover, [ O ] Sanjaya [ you ] who [ profess to ] know politics

How indeed would king make peace with their enemies who are losing ? At present I am bereft of Dussa and [ and am therefore in a disadvantageous position ] and the Pandava is accompanied by his brothers [ and a such therefore would not be favourably disposed to listen to overtures of peace ] 6

Dhritarastra—Even when matters have reached this stage there is nothing which Yudhishthira would not do at my request Moreover Yudhishthira looks upon everything as being in the clutches of Fate

Duryodhana—How possibly

Dhritarastra—Dear boy hear the vow of Yudhishthira viz ' I shall not attain life on the death of even one younger brother ' Owing to war abounding in many treacherous acts he apprehends the death of his brothers and [ as such ] is ready to make peace exactly when it pleases you

Sanjaya—So [ is ] the

१ 'हीयमाना किं तपनृपा मदघनपान् । दुःशासने हतेऽहीना सानुजा पाण्डवा कथम् ॥ २ 'सर्वमनापहतानानुमन्यते,' 'सर्वदैव अकृष्टमानान मन्यते,' 'सर्वदेवान् कृतानान मन्यते भवद्भय' इत्यपि पाठौ न ।

गान्धारी—नाद, उपपत्तिजुत पडिवज्रस्स पिटुणो नवणम् । [ जात, उः-  
पुत्तियुत्तं प्रतिपद्यस्व पितुरेवणम् । ]

दुर्योधन—नात, अम्ब, संजय,

एकेनापि विनानुजेन मरणं पार्थः प्रतिज्ञातवान्  
भ्रातॄणां निहते शते 'धिपहते दुर्योधनो जीवितुम् ।  
तं दुःशासनशोणिताशनमरिं भिन्नं गदाकोटिना ।  
भीमं दिक्षु ॥ निक्षिपामि कृपणः संधिं विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्सासन, हा मदक्कदुल्लिद, हा जुअराअ, असुदपुच्चा  
कवु कस्त वि लोए ईदिसी त्रिपत्ती । हा बीरसदम्पसविणी हदगान्धारी दुक्क-  
३ सद पमदा ण ठण सुदसदम् । [ ॥ जात दुःशासन, हा मदक्कदुल्लिद, हा  
युवराज, अधुना खलु कस्यापि लोक ईदशी विगत्ति ॥ हा बीरशनप्रसविनी  
हत्तगान्धारी दु खशत प्रसूता न पुन. सुतशनम् । ]

( सर्वे रुदन्ति )

Gandhari—Dear, accept the words of your father, which are  
in consonance with reason

Duryodhana—Father, mother, Sisters,

The Partha ( i. e. Yudhisthira ) has vowed death, in the  
absence of even one younger brother [ and ] Duryodhana brings  
himself up to live, on his hundred brothers having been slain !  
Shall I not, throw in [ all ] directions Bhīma, the enemy, that  
devourer of Duśāsana's blood, mangled with the tip of my mace ?  
Shall I [ making ] a miserable wretch of my-self, make peace ? 7

Gandhari—O darling Duśāsana, O [ you ] so much fondled  
on my lap, O young prince, such destruction indeed has never  
been heard before in the world in the case of any one ! Alas  
wretched Gāndhārī, who gave birth to hundred heroes, has  
[ really ] given birth to a hundred griefs, but not a hundred sons.

( All weep )

१ योऽस्मिन्ने

६ संजय.—( वाष्पमुत्सृज्य ) तात, अम्ब, प्रतिबोधयितुं महाराजमिमं भूमिं युवामगतौ । तदात्मापि तावत् संस्तभ्यताम् ।

९ धृतराष्ट्रः—वत्स दुर्योधन, एवं विमुखेषु भागवेषु त्वयि चामुञ्चति सहजं मानमरिषु त्वदेकशेषजीविनालम्बनेयं तस्मिन् गान्धारी कमवलम्बतां शरणमहं च ।

१२ दुर्योधनः—श्रूयतां यत् प्रतिपत्तुमिदानीं प्राप्तकालम् ।

क्लितभुवना भुक्तैश्वर्यास्तिरकृतविद्विषः  
प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।  
अमिसुखमरीन् ग्रन्तः संख्ये हताः शतामात्मजा  
घहतु सगरेणोदां तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुल्लङ्घितः क्षात्रधर्मः स्यात् ।

( नेपथ्ये महान् कलकलः )

**Sanjaya**—( *Having shed tears* ) Father, mother, you two have come to this region in order to console His Majesty. So you should first compose yourselves at least.

**Dhrtarastra**—Dear boy Duryodhana, when Fate is thus adverse [ to us ], and you are not giving up natural pride towards the enemies, whom should poor (*tapasvini*) Gāndhārī, who possesses you as the sole surviving support of her life, to resort to as protector, and [ also ] myself ?

**Duryodhana**—Hear what is fit to be done at present

Your hundred sons, who had subjugated ( *kalita* ) the world, who enjoyed sovereignty ( *asīarya* ) and despised their enemies and who were worshipped by thousands of crests of kings who had bent down their heads, have been killed in the war, while [ themselves ] killing their enemies face to face ( *abhimukham* ). [ So ] let father in company with mother bear the [ same ] yoke that was borne by Sagara.

But the contrary of this happening, the king's ( *adhipateh* ) duty as a Kṣatriya will have been transgressed.

( *A great uproar behind the curtain* )

३ गान्धारी—( आकर्ष्य । समयम् ) जाद, वहि एद हाहाकारमिस्स दहरस्सि<sup>१</sup> र्णअदि । [ जान, कुत्रैतत् हाहाकारमिश्च सूर्यरमिन् श्रूयते । ] ।

सजय—अम्ब, भूमिरियमेवंपिजाना भीरजनत्रासजननी महानिताननाम् ।

६ वृतराष्ट्र—वस, सजय, ज्ञायताम् । अतिभैरव खलु विस्तागी लाडाय ।  
कारणेनास्य महता भवितव्यम् ।

दुर्योधन—तात, प्रसीद । पराङ्मुख खलु दैवमत्मानम् । यावदभरन्ति

७, किंचिदत्याहितं न श्रायति तावदेवाज्ञापय मां सप्रामाण्यतरणाय ।

गान्धारी—जाद, मुहुत्तअ दाव म मन्दभाणीं समस्तासेहि । [ जान मुत्तं तावन्ना मन्दभागिनी समाश्वासय ।

१० वृतराष्ट्र—वस, यद्यपि भगन् समराय वृत्तनिश्चयमनथापि रह परप्रतीघातो पापधिन्यताम् ।<sup>१</sup>

दुर्योधनः—

१५५ 'प्रत्यक्षं हतबान्धवा मम परे हन्तु न योग्या रह-  
किं वा तेन हतेन तैरिव कृतं यन्न प्रकाश्य रणे ।)

गान्धारी—जाद, एआई तुमम् । को दे सहाअत्तण करिम्मदि । [ जान,  
एकाकी खम् । कन्ने साहाय्य करिष्यति । ]

३ दुर्योधनः—

एकोऽहं भवतीमुतक्षयस्रो मातः कियन्तोऽस्यः  
मांहा केवलमेतु वैषमधुना निष्पाण्टवा मेदिनी ॥ ९ ॥

( नेपथ्ये । वल्कलानन्तरम् ) भो भो योधा, निवेद्यन्तु भवन् कौरवे  
स्त्राय, इदं महत् नदनं प्रवृत्तम् । अलमप्रियशरणराड्मुखन्द्या । यत्  
३ कायानुरूपं प्रनिमिगतव्यमिदानीम् । तथा हि ।

त्यक्तप्राजनरश्मिरङ्किततनुः पार्थोद्वितेर्मर्गिणै  
र्वाहे. स्यन्दनयत्मेनां परिचयादारुण्यमाण. शनै ।

**Duryodhana—**

My enemies ( *pare* ) who have killed my kinsmen in my  
pre ence ( *prityak am* ) ought not to be killed ( *hantum na योग्या* )  
secretly ( *raha* ) What is the use of that being done, which like  
their doing, is not openly done in the battle? 9 ( line 1 & 2 )

**Gandhārī—**Dear, you are alone Who would render you help?

**Duryodhana—**

Alone I have been the cause of the death of your sons !  
Mother, how many are the enemies? Only let Fate come to  
[ my ] assistance and [ now ] the earth [ will be ] void of the  
Pandavas 10 ( line- 3 & 4 )

( Behind the curtain After an uproar ) O you warrior, how  
may you tell [ this ] to the lord of the Kauravas Here a great  
slaughter has begun Enough of your turning your face away  
from hearing an unpleasant [ news ] For, now you ought to  
employ a remedy, which is proper for the occasion So indeed

Having cast off the whip and the reins, his body marked with  
arrows bearing the sign of [ the name of ] Partha [ i.e. Arjuna ],  
slowly drawn along by the horses owing to their acquaintance

१ ' नस्य न परान् हन्तु ग्हा मे क्षम ' २ ' साय केवलमेतु ' ३ ' शान्दो '

वार्तामङ्गपतेर्विलोचनजलैरावेदयन् पृच्छतां  
शून्येनैव रथेन याति शिविरं शल्यः कुरुक्षेत्राय ॥१०॥

दुर्योधन — ( श्रुत्वा । साशङ्कम् ) आः, केनेदमत्रिषष्टमशनिपातदाह्म-  
मुद्धोषितम् । कः कोऽत्र भोः ।

३ ( प्रविश्य सन्नान्तः ) सूतः—हा, हताः स्मः । ( आत्मानं पातयति )

दुर्योधन —अयि, कथय ।

धृतराष्ट्रसंज्ञयौ—कथ्यतां कथ्यताम् ।

४ सूत—आयुष्मन्, किमन्यत् ।

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।

शून्यं कर्णस्य रथं मनोरथमिवायिरुदेन ॥ ११ ॥

दुर्योधन —हा वयस्य कर्ण । ( मोहमुपागतः )

गान्धारी—जाद, समस्तस समस्तस । [ जात, समाश्रसिहि समाश्रसिहि । ]

with the chariot-path- and giving to know ( *āvedayan* ) to those, that are asking, the news of the lord of the Amgas with tears from his eye-, is Śalya proceeding to the camp with only a vacant chariot, [ thus ] piercing [ the heart of ] the Kurus ! 10

\* Duryodhana—( *Listening With apprehension* ) Ah, by whom has this proclamation been made, indistinct and dreadful like the fall of a thunderbolt ? Who is here ? who ?-ho !

( *Having entered confused* ) Charioteer—Alas, we are undone” ( *Throws himself down* )

Duryodhana—Oh, tell.

Dhrtarastra and Sanjaya—Let it be told, let it be told

Charioteer—Long-lived one, what else ?

Here the stream of the people has been thrown into a swoon by Śalya, while entering, as by a dart finding its way [ in the body ]—[ Śalya ] who is mounted on the vacant chariot of Karna, as on a vain desire ! 11

Duryodhana—Alas, friend Karna ! ( *Faints away* )

Gāndhārī—Child, take courage, take courage.

‘ दृश्यन् ’

३ संजयः—समाश्वसितु समाश्वसितु देवः ।

धृतराष्ट्रः—भोः, कष्टं कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।

पुत्रस्य मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

कस, समाश्वसिहि, समाश्वसिहि । ननु भो । हतत्रिवे,

अन्योऽनुभूतशतपुत्रविपत्तिदुःखः

शोच्यां दशामुपगतः सह भार्ययाहम् ।

अस्मिन्नशेषितसुहृद्गुरुवन्धुवर्गे

दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

कस दुर्योधन, समाश्वसिहि समाश्वसिहि । (समाश्वासय तपस्विनीं मातरं च दुर्योधनः—( लम्घसंज्ञः ) )

अयि कर्ण कर्णसुखदां प्रयच्छ मे

गिरमुद्गिरन्निव मुदं मयि स्थिराम् ।

Sanjaya—May Your Majesty, take courage, take courage.

Dhrtarastra—Alas, oh, alas !

On Droṇa and Bhīṣma having been killed, he who was the support, the dear friend of my son, that Rādhēya also has here ( *ayam* ) been killed ! 12

Dear boy, take courage, take courage. I say ( *nānu* ), O accursed Fate,

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [ already ] reduced to a pitiable condition along with my wife. [ And now ] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is totally destroyed, I have indeed been rendered hopeless, you.

Dear boy, Duryodhana, take courage, take courage. And give courage to your poor mother.

Duryodhana—( *With his consciousness regained* )

O Karna, vouchsafe to me words ( *gṛam* ), causing pleasure to the ear, [ thus ] pouring on me as it were lasting joy. [ O you ]

१ ' वत्सस्य च सुहृद्भ्यो '

वेणीसहा १० .



सततावियुक्तमकृताग्रियं प्रियं  
 वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥  
 ( पुनर्मोहमुपागत ) ( सब समाश्वासयन्ति )

दुर्योधन—

धारा १६

मम प्राणाधिके तस्मिन्नज्ञानामाधिपे हते ।  
 उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहृत न घत्सं  
 दुःशासनं तमधुना न च बन्धुवर्गम् ।  
 येनातिदुःश्रवमसाधु कृतं तु कर्णे  
 कर्तास्मि तस्य निधनं समरे जनस्य ॥ १६ ॥

गान्धारी—जाद, सिद्धिलेहि दाव क्लणमेत्तु वाप्यमोक्षम् । [ जात, शिथिल्य तावत् क्षणमात्र वाप्यमोक्षम् । ]

who were [ so ] fond of Virasena you are going away, leaving me, who was always unseparated [ from you ] and who have done [ you ] no unpleasant thing ' 14

( Faints away again ) ( All console him )

Duryodhana—

On that lord of the Amgas who was dearer to me than my life, having been killed I am ashamed even to breathe Why talk of consolation father ? 15

Moreover

I bewail not now for that dear boy Dussasana killed by the enemy, though he deserves to be mourned for, not also for the collection of my kinsmen But I shall work the destruction in battle of that individual ( janak ) by whom was perpetrated on Karna the evil deed, [ so ] exceedingly painful to hear 16

Gandhari—Child just shaken for only a moment the flow of tears.

१ ' कृत न वर्णे वर्णस्य तस्य निधने निधन कुलस्य ' २ ' कुलस्य ' इति चद्रितपुनरुपाठः ।

३ धृतराष्ट्रः—वत्स, क्षणमात्रं परिमार्ज्याश्रूणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन् प्राणान् केनैचिन्न निवारितः ।

तत्कृते त्यजतो वाप्यं किं मे दीनस्य चार्थते ॥ १७ ॥

सूत केनैतदसंभवनीयमस्मत्कुल्यन्तऋणं कर्म कृतं स्यात् ।

सूतः—आयुष्मन्, एवं क्लिप्त जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।

निहतः किलेन्द्रसूनोरस्मत्सेनाह्वनान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णानेन्दुस्मरणात् श्रुमितः शोकसागरः ।

घाड्येनेव शिशिना पीयते क्रोधजेन मे ॥ १९ ॥

तात, अम्ब, प्रसीदतम् ।

**Dhrtarāstra**—Dear boy, wipe off your tears for only a moment.

**Duryodhana**—

While he was giving up his life for my sake he was not prevented by anybody. Why are [ then ] the tears that I shed for him, of me, [ who have become ] helpless, being warded off ? 17

Charioteer, by whom could this impossible deed, leading to the destruction of our family, have been perpetrated ?

**Charioteer**—Long-lived one, thus, I hear, the people say.

With the wheel [ of his chariot ] sunk in earth, he was killed, it is said, by the arrows of that son of Indra [ that is, Arjuna ], who possesses the discus-armed [ Kṛṣṇa ] for his charioteer and who is [ the veritable ] Death to our army. 18

**Duryodhana**—

The ocean of my grief, agitated by the recollection of the moon of Karna's face, is [ now ] being drunk up by the fire ( śikhī ) arising from my anger, as by the submarine ( igrāra ) one. 19

Father, mother, be pleased.

१ केनापि न म वारितः ।

ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।

२८ । समानायां विपत्तौ मे धैरं संशयितो रणः ॥ २० ॥

धृतराष्ट्र — ( दुर्योधन परिष्वज्य । रुदन् )

भवति तनय सत्यं संशय साहसेषु

द्रवति हृदयमेतद् भीममुत्प्रेक्ष्य भीमम् ।

अनिकृतिनिपुण ते चेष्टितं मानशौण्ड

छलबहुलमरीणां सङ्गरं हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद, तेण एव सुदसदकदन्नेण विओदलेन समं समलं मगसि ।

[ जात, तेनैव सुतशतकृतान्तेन वृकोदरेण समं समरं मार्गयसे । ]

३ दुर्योधन—तिष्ठतु ताम्ब वृकोदरः ।

पापेन येन हृदयस्य मनोरथो मे

सर्पाङ्गचन्दनरसो नयनामलेन्दुः ।

पुत्रस्तयाम्ब तव तात नयैकशिष्यः ।

कर्णे हतः सपदि तत्र शरा पतन्तु ॥ २२ ॥

This fire, born of grief, [ and ] difficult to bear, is burning me The calamity being common [ in either case ], war, with uncertainty attaching to it, is preferable to me 20

Dhrtarastra—( Having embraced Duryodhana Weeping )

Indeed, my boy, there is uncertainty in adventures This my heart melts, having conceived to myself the terrible Bhīma [ O you ] well-known for your pride, your action is not skilful in treachery, [ but ] the enemies ' [ method of ] warfare abounds in deception ( *chala* ) ' Alas, I am undone ! 21

Gāndhārī—Dear boy, do you seek battle with that very Vrkodara, [ who has been ] Death to my hundred sons ?

Duryodhana—Let alone Vrkodara for a while.

Let my arrows instantaneously ( *sapadi* ) fall on him by whom sinful one, was killed Karna, the cherished desire of my heart, the sandal-paste to all my limbs, the spotless moon to my eyes a son to you, [ O ] mother, and the distinguished ( lit sole ) disciple of yours in politics [ O ] father ! 22

१ ' नर मन्त्रिर्द्वि रणे ' २ ' लक्ष्मी साहसेष्पीदृशगु '

दुर्योधन—ननु संनिहितैवेयं गदा ।

३ गान्धारी—हा हृदस्मि मन्दमाङ्गी । [ हा हतास्मि मन्दभागिनी । ]

दुर्योधनः—अम्ब, 'अलीमदानैः, 'कार्ष्ण्येन' । 'संजय, 'रथमारोह्य' 'पितृन्, 'निशिवं प्रतिष्ठस्व' । 'सिमागतोऽस्माकं शोकापनोदी जनः । ]

६ धृतराष्ट्रः—वत्स, क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।

दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

( ततः प्रविशतो भीमार्जुनौ )

९ भीमः—भो भोः सुयोधनानुजीविनः, किमिति संप्रमादयथातथं चरन्ति भवन्तः । अलमावयोः शङ्कया ।

( कर्ता द्यूतच्छलानां जनुमयशरणोद्दीपनः सोऽतिमानी  
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः ।

Duryodhana—Why, here is the mace just near !

Gāndhārī—Alas, I am undone, unfortunate as I am.

Duryodhana—Mother, away now with [ this ] abject misery, Sāñjaya, start for the camp placing my parents on the chariot. The persons, who are to drive away our grief, have arrived.

Dhrtarāstra—Dear boy, wait for one moment till I find out their purpose.

Duryodhana—What is the use of this being known ?

( Then enter Bhīma and Arjuna )

Bhīma—Oh you dependents of Suyodhana, ho ! why is it that you are moving away in a disorderly fashion through confusion ? Away with fear from us two.

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for tossing away the garment and hair of Kṛṣṇā, [ he ] of whom the Pāṇḍavas were [ once ]

१ अस्मात् पर ' कथयत तानदिदमावयोगमनं स्वामिनस्तस्य कुक्षपतेः ' इत्यधिकं वाक्यं कुर्वन्ति २ ' अपिमानि ' इत्यन्यत्र

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।

अनिवारितसंपातैर्यमात्माश्रुधारिमिः ॥ २४ ॥

( नैपथ्ये । येलकजनन्तरम् ) भो भोः कौरववलप्रधानयोधाः, अलमस्मान-  
वत्येक्य भयादितस्ततो गन्तुम् । कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधन-  
३ स्तिष्ठतीति ।

( सर्वे ससम्प्रममाकर्णयन्ति )

( प्रविश्य सभ्रान्तः ) सूतः—आयुष्मन्,

मासावेकरथारूढौ पृच्छन्तो त्वामितस्ततः ।

सर्वे—कथं कथं ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—( सभयम् ) जाद, कीं एत्थ पडिपज्जिद्वय । [ जात, किमत्र  
प्रतिपत्तव्यम् । ]

Here my own self ( *ātma* ) either securing [ for me ] in com-  
bust with Karna, or depriving Partha of his life, [ has been  
already installed ] with the waters of tears, with their flow not  
checked ( *āmaṁrita* ) 24

( Behind the curtain After an uproar ) O you, principal  
warriors of the Kaurava army, away with fleeing here and there  
through fear at our sight May you tell [ us ] in which region  
Duryodhana is staying [ at present ]

( All listen with confusion )

( Having entered confused ) Charioteer—Long-lived one,

Two have arrived, who have mounted on the same chariot  
and are inquiring after you here and there 25 ( lines 1 & 2 )

All—Who and who ?

Charioteer—

That enemy of Karna and that ferocious Vrikodara with deeds  
like the eat of a wolf 25 ( lines 3 & 4 )

Gandhari—( With fear ) Child, what ought to be done here ?

‘ ‘ इत्थं कथा ’

दुर्योधन—ननु संनिहितैवेय गदा ।

३ गान्धारी—हा हृदलि मन्दभाङ्गी । [ हा हतास्मि मन्दभागिनी । ]

दुर्योधन—अम्ब, अलमिदानीं कार्ष्ण्येन । संजय, स्थमारोप्य पितरौ शिबि-  
प्रतिष्ठस्व । [ समागतोऽस्माक शोकापनोदी जनः । ]

६ धृतराष्ट्रः—वत्स, क्षणमेक प्रतीक्षस्व यावदनयोर्मात्रमुपलभे ।

दुर्योधन—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

( ततः प्रविशते भीमार्जुनौ )

९ भीम—भो भो सुयोधनानुजीविनः, किमिति संभ्रमादयथातथं चरन्ति  
भवन्ते । अल्पावयोः शङ्कया ।

( कर्ता द्यूतच्छलानां जनुमयशरणोद्दीपनः सोऽतिमांसी  
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दास्ताः ।

Duryodhana—Why, here is the mace just near !

Gandhari—Alas, I am undone, unfortunate as I am.

Duryodhana—Mother, away now with [ this ] abject misery.  
Sanjaya, start for the camp placing my parents on the chariot.  
The persons, who are to drive away our grief, have arrived

Dhrtarastra—Dear boy, wait for one moment till I find out  
their purpose

Duryodhana—What is the use of this being known ?

( Then enter Bhīma and Arjuna )

Bhīma—Oh you dependents of Suyodhana, ho ! why is it that  
you are moving away in a disorderly fashion through confusion ?  
Away with fear from us two

Where is that Duryodhana, the author of the deceits in  
gambling, the igniter of the house made of lac, that notorious,  
extremely proud man, the wind for tossing away the garment  
and hur of Kṛṣṇa, [ he ] of whom the Pāṇḍavas were [ once ]

१ अस्मात् पर ' इत्येतत् तावदिदमावयोऽगमनं स्वामिनस्तस्य दुरुपपत्तेः ' इत्य-  
धिकं वाक्यं कृतं २ ' अमिमानी ' इत्यन्यत्र

राजा दुःशासनादेर्गुरुजशतस्याङ्गराजस्य मित्रं °

कास्ते दुर्योधनोऽसौ कथयत न रूपा द्रष्टुमभ्यागतौ स्व. ॥ २६ ॥)

वृतराष्ट्र — सजय, दारुणं खल्यक्षेप पापस्य ।

सजय — तात, कर्मणा कृतनिशेपत्रिप्रियां संप्रति वाचा व्यवस्यन्ति ।

३ दुर्योधन — सूत, कथय गावोभयोरयं तिष्ठतीति ।

सूत — यथाज्ञापयति देवः । ( तावुपसृत्य ) ननु भो वृकोदरार्जुनी, एष महाराजस्तातेनाग्रया च सह न्यग्रोधच्छायागामुपविष्टस्तिष्ठति ।

४ अर्जुन — आर्य, प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मदंशनेन भृशमुद्वेजयितुम् । तद् गच्छामः ।

भीम — (मूढ, अनुलङ्घनीय सदाचारः ।) न युक्तमनभिवाद्यं गुरुन् गन्तुम् ।

९ ( उपसृत्य ) सजय, पित्रोर्नमस्कृतिं श्रावय । अथवा तिष्ठ । स्वयं विश्रान्त्य नामकर्मणी वन्दनीया गुरवः । ( रथादवतरतः )

haves, the king the eldest of the hundred brothers (namely) Dussasana and others and the friend of the Angir-king ° [Do] tell [ us ] Not in anger have we come ( come we have ) to see him 26

Dhrtarastra—Terrible indeed is the declaration of the villain

Sanjaya—Father, having done every [ possible ] injury by their deed, they are now acting with their tongue

Duryodhana —Charioteer, go and tell them both, ' Here does [ Duryodhana ] stand '

Charioteer—As Your Majesty commands, ( Having approached them ) I say ( nū na ), O Virhodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother

Arjuna—Noble brother be pleased It is not proper really to distress again, by our sight, the parents [ already ] afflicted with grief for their sons Therefore let us go

Bhima—Look, [ rules of ] decorum [ lit good conduct ] ought not be transgressed It is not proper to go away without having saluted the elders ( Having approached ) Sanjaya, convey our salutation to the parents Or rather, stay. After personally announcing one's name and deed should the elders be saluted ( Both get down from the chariot )

अर्जुनः—( उपगम्य ) तात, अम्न,

सकलरिपुजयाशा यत्र बद्धा सुतैस्ते  
तृणमिव परिभूतो यस्य गर्वेण लोकः ।  
रणशिरसि निहन्ता तस्य राधासुतस्य  
प्रणमति पितरौ वां मर्त्यमः पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्यः क्षीयो दुःशासनासृजा ।  
भङ्गा सुयोधनस्योर्वोर्भीमोऽयं शिरसाञ्चति ॥ २८ ॥

भृतराष्ट्रः—दुरात्मन् वृकोदर, न खल्विदं भवतैव केवलं सपत्नानामपकृतम् ।  
( यावत् क्षत्रं तावत् समरविजयिनो जिता इताश्च वीराः ) तत् किमेव विक्रथ-  
३ नामिरस्मानुद्वेजयसि ।

भीमः—तात, अलं मन्युना ।

Arjuna--( Having approached ) Father, mother,

On whom was fixed the hope of victory over all enemies by your sons, he by who in his pride was defied the world as though it were a straw—of that son of Rādhā the killer at the head of battle, this middle Pāṇḍava is offering his salutation to you, [ O ] parents ! 27

Bhima—

Here bows with his head Bhīma, who has [already] pounded all the Kauravas, who is intoxicated ( *kṛiba* ) with the blood of Duśśāsana and who will [soon] break the thighs of Suyodhana. 28

Dhṛtarāstra--Wicked-souled Vṛkodara, this injury to enemies has not been done just by you alone. As long as there is the warrior-class, so long will there be heroes victorious in battle and heroes vanquished and slain. Then, why do you afflict us by such boastings ?

Bhima--Father, enough of anger.



कृष्ण केशेषु कृष्टा तव सदसि बधूः पाण्डवानां नृपैर्यैः  
 सर्वे ते मोधयन्तौ कृशशलभकुलाम्बया येन दग्धाः ।  
 पतस्माच्छ्रावयेऽहं न यत्तु भुजबलश्लाघया नापि दर्पात्  
 पुत्रे पौत्रेश्च कर्मण्यतिगुणणि कृते तात साक्षी त्वमेव ॥ २९ ॥

दुर्योधन — अरे रे मरुत्तनय, किमेव बृद्धस्य राज्ञः पुरतो निन्दितव्यमालकर्म  
 श्लाघसे । अपि च ।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राक्षस्तयोर्वा  
 मत्पक्षं भूषतीनां मम भुवनपतेराश्रया द्यूतदासी ।  
 अस्मिन् घैरानुसन्धे घद किमपकृत तैर्दृता ये नरेन्द्रा  
 बाह्योर्वोर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

Since (*yena*) all those princes, who dragged by the hair  
 in your assembly, Krishna, the wife of the Pāṇḍava, have been  
 burnt down in the fire of my anger with the contempt proper to  
 [ be shown to ] a brood [ *kula* ] of insignificant ( *kṛśa* ) moth-  
 on this account am I causing [ you ] to hear [ and ] not indeed  
 by way of boasting of my strength of arms, nor out of pride  
 When the exceedingly great deed was performed by your son  
 and grand son, you yourself, father were the witness. 29

Duryodhana—O you son of Wind, why do you thus boast  
 of your censurable deed in the presence of the old king?  
 Moreover

The wife of you [ namely, Bhīṣma ], and of you, a brute  
 [ that is Arjuna's ], of that king [ that is, Yudhishthira ], or of  
 the two [ that is, Nishula and Sahadeva ], was as a female slave  
 [ won ] at gambling, dragged by the hair before the eyes of  
 kings at the command of me, the lord of the earth. In this  
 formation ( *anubandha* ) of hostility, say, what injury has  
 been done by those kings, who are killed? [ Is there ] pride [ on  
 your part ] even without having conquered me whose pride is  
 great in [ the possession of ] the riches ( *dravīṇa* ) in the form of  
 the excessive prowess of my arms. 30

आः दुरात्मन् एष न भवसि । (सक्रोधमुत्थाय हन्तुमिच्छति । धृतराष्ट्रो धृत्वो-  
पवेशयति । भीमः क्रोधं नाटयति )

३ अर्जुन—आर्य, प्रसीद । किमत्र क्रोधेन ।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा ।

हतभ्रातृशतो दुःखी प्रलापैरस्य काव्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

अत्रैव किं न विशसेयमहं भवन्तौ

दुःशासनानुगमनाय कटुप्रलापिन् ।

विघ्नं गुर्वेन कुरुते यदि मद्भद्राग्र-

निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि

भ्रातुर्यक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।

Ah, wicked-souled one, here you will be no more. ( *Having got up in anger desires to strike [ at Bhīma ]. Dhṛtarāṣṭra holds him and makes him sit. Bhīma gesticulates anger* )

Arjuna—Noble brother, be pleased. What use is anger here ?

This miserable man, his hundred brothers killed, is doing injury by speech, being unable [ to do so ] by action. What pain [ can he give us ] by his ( unbridled talk i. e. ) ravings ? 31.

Bhīma—O you blot on the family of Bharata,

Should I not slay\* you even here, that you might follow Duśśāṇa, [ O you ] who loosely talk [ such ] bitter things, if [ this ] elderly person [ namely, Dhṛtarāṣṭra ] were not to put an obstacle in the way of your body having its bones shattered ( *ranita* ) with a crash by the knob ( *agra* ) of my mace ? 32

Moreover, fool,

That you were caused to give vent to your sorrow, like a woman, by means of your tears, and that you were made a witness to the tearing of your brother's chest--this was

भासीदेतत् तव कुनृपते कारण जीवितस्य ०  
कुन्दे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधन—दुरात्मन्, भरतकुलपसद, पाण्डवपक्षो, नाह भवानिव विकल्पना-  
प्रगल्भ । किं तु

द्रक्ष्यन्ति न विरात् सुप्त गान्धवास्त्वा रणाङ्गणे ।  
मद्रदामिचवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

भीम—( विहस्य ) यथेव नाशद्वयो भवान्, तथापि प्रत्यासन्नमेव कथयामि ।

पीनाभ्या मद्भुजाभ्या भ्रमितगुल्फगदाघातसचूर्णितोरो  
धूरत्याधाय पाद तव शिरसि नृणां पश्यता भव प्रभाते । ०  
त्वन्मुख्यभ्रातृवक्रोद्भलनगलदस्तृक्चन्दनेनानखाग्र  
स्त्यानेनार्द्राण चाक्त स्वयमनुभविता भूषण भीममसि ॥ ३५ ॥

the reason of [the continuation of] life of you an unworthy king  
[so long] when Bhimasena the elephant to the lotus pond of  
your family, head been enraged 33

Duryodhana—Villain wretch of the family of Blaata  
beast of a Pandava I am not audacious [enough] to boast like  
you But

Not after long will your kinsmen see you lying [dead] on  
the battle-field and possessing a frightful decoration in the form  
of the series (lit braid) of your chest bones broken by my  
mace ! 34

Bhima—( Having smiled ) If so you are not [at all] to be  
disbelieved ! Yet I shall tell you what is [to happen] just in the  
near future

Having planted my foot on your head to-morrow in the  
morning inspite of [all] people looking—[of you] whose thighs  
shall have been pulverised by the strokes of the mace are mace  
whirled round by my brawny arms—I shall myself enjoy the  
dreadful decoration smeared (aktaḥ) [that I shall be all over] up  
to the [very] tips of my nails with the coagulated (styana) and  
wet sandal ointment in the form of the blood oozing on account of  
the tearing open (uddalana) of [bodies of the entire] group of  
brothers headed by you ! 35

( नेपथ्ये ), ओ भो भीमसेनार्जुनी, एष खलु निहताशेषारातिचक्र आक्रान्त-  
परशुरामाभिरामयशा प्रतापतापितदिक्खण्डलस्थापितस्वजन श्रीमानजातशत्रु-  
३ देवो युधिष्ठिर समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्यः ।

( पुनर्नेपथ्ये ) कुर्वन्त्वासा इतानां रणशिरसि जना वदिसाद् देहभारा-  
नश्नुन्मिश्रं कथंचिद् ददतु जलममो बान्धवा बान्धवेभ्यः ।  
मार्गन्तां ह्यतिदेहान् इतनरगहने स्रष्टितान् गृध्ररुद्धै-  
रस्त भास्वान् प्रयात सह रिपुमिरय सहियन्ता बलानि ॥२६॥

उभौ—यदाज्ञापयत्यार्यः ( निष्क्रान्तौ )

( नेपथ्ये ) अरे रे गाण्डीवाकर्णवाहुशालिन्, अर्जुन, अर्जुन, केदना गम्यते ।

( Behind the curtain ) O you Bhimasena and Arjuna, oh !  
here indeed His Majesty the glorious foeless Yudhishthira  
commands [ you ]—[ Yudhishthira ] the entire ( as a ) circle of  
whose enemies he killed who has won ( lit. stepped on ) the  
attractive glory of Parasurama and who has established his own  
men in the [ whole ] circle of quarters brought under sway  
( *āpita*, lit. heated ) by his prowess

Both—What does our noble brother command

( Again behind the curtain ) Let the related people consign  
to the fire the heaps of the bodies of those that are killed at the  
head of the battle Let these kinsmen with a great difficulty offer  
to their [ dead ] kinsmen the [ funeral ] water, mixed with their  
tears Let [ people ] search for the bodies of their relatives, torn  
by vultures and herons, in the thick mass ( *gahana* lit. forest ) of  
the people who have been killed Here the sun has reached the  
setting point along with our enemies Let the forces be with-  
drawn

36

Both—As our noble brother commands ( Both go out )

( Behind the curtain ) O you Arjuna, Arjuna hining with  
your arm that draw the Gandiva bow where can you go now ?

१ दिक्खण्डलस्थापितस्वजन । २ मृपन्तान् ३ मञ्जन्ता ।

कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि  
प्रौढ विक्रान्तमासीद् वन इष भवता शूरशून्ये रणेऽस्मिन् ।  
स्पर्शं स्मृत्युत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपत  
कल्पाग्नि पाण्डवाना दुपदसुतचमूघस्मरो द्रौणिरस्मि ॥ ३७ ॥

धृतराष्ट्र — ( आकर्ण्य । सहर्षम् ) वत्स दुर्योधन, द्रोणवधपरिभवोद्दीपितक्रो-  
धपायक पितुरपि समधिःखल शिक्षावानमरोपमश्वाययश्चत्थामा प्राप्त ।  
३ तत् प्रत्युपगमनत तावदय समाभ्यता वीर ।

गान्धारी—जाद, पञ्चुगन्त एद महाभाअम् । [ जात, प्रत्युद्गच्छेन  
महाभागम् ]

६ दुर्योधन — तात, अम्ब, किमनेनाङ्गराजवधाशसिना वृथायौवनशखबलभरेण ।  
धृतराष्ट्र — वत्स, न खल्यस्मिन् काले पराक्रमवतामेवविधाना बाह्मात्रणापि  
विरागमुत्पादयितुमर्हसि ।

This bow capable of conquering you, had been these days  
abandoned [ by me ] through anger against Karnā [ and there-  
fore ] on this battle field [ thus rendered ] void of heroes did your  
valour win magnificently as in a wilderness Having recalled  
to my mind the [ outrageous ] touch on the head of my father,  
who had renounced his weapon [ though ] unconquered have I  
arrived the son of Drona the fire of universal destruction to the  
Pandava and the levourer of the army of the son of Drupada 37

Dhrtarastra—( Having listened With joy ) Dear boy Duryo-  
dhana, here has arrived Asvatthaman the fire of whose anger is  
highly ( ud ) enkindled by the insult of Drona's slaughter  
possessed of prowess greater even than his father who has had  
good training ( sikṣa ) and who resembles a god So let this warrior  
be honoured at least by being gone up to [ for being received ]

Gandhari—Child rise up to receive this man of great share

Duryodhana—Father mother what use is this [ man ] who  
longed for the death of the king of the Amgas and who [ therefore ]  
possesses in vain the burden of his youth weapon and strength

Dhrtarastra—Dear boy indeed it behoves you not at this  
time to create disaffection among [ men possessed ] of valour of  
this kind even by just a word

२ ( प्रविश्य ) अश्वत्थामा—विनयता कौरवाधिरिति ।

दुर्योधन—( उत्थाय ) गुरुपुत्र, इत आस्यताम् । ( उपवेशयति )

अश्वत्थामा—राजन् दुर्योधन,

कर्णेन कर्णसुभग बंधु यत् तदुक्तवा

यत् सङ्गरेषु विहितं विदितं त्वया तत् ।

द्रोणिस्तु धिज्यधनुरापतितोऽभ्यमिद-

मेयोऽधुना त्यज नृप प्रतिशरचिन्ताम् ॥ ३८ ॥

दुर्योधन—( साम्यमूयम् ) आचार्यपुत्र,

अस्मान्नेऽङ्गराजस्य योद्धव्यं भवता किल ।

ममाप्यन्तः प्रतीक्षत्य कं कर्णं कं दुर्योधन ॥ ३९ ॥

अश्वत्थामा—( स्वगतम् ) कथमद्यापि स एव कर्णरक्षणपातः, अस्मासु च परिभव । ( प्रकाशम् ) राजन् कौरवेश्वर, एव भवतु । ( निष्क्रान्तः )

३ दृतराष्ट्र—यत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एव विजस्य महामा-

( *Having entered* ) Asvatthaman—Victory attend the supreme lord of the Kauravas

Duryodhana—( *Having got up* ) Son of the Preceptor take a seat here ( *Makes him sit* )

Asvatthaman—Your Majesty Duryodhana

By you is [ already ] known what has been done by Karna in the battles, after having said a good deal, which was [ so ] delightful to the ear But here is the son of Droṇa proceeding against the enemies with his bow strung Now, [ O ] king give up [ all ] anxiety of retaliation 38

Duryodhana—( *With indignation* ) Son of the Preceptor,

Indeed it was meet for you to fight on the death of the king of the Angas ! Wait for my death too [ For, ] who is Karna, who Duryodhana ? ( i. e. either is identical with the other ) 39

Asvatthaman—( *To himself* ) How, even now [ he has ] the same partiality towards Karna and disregard for us ' ( *Aloud* ) Your Majesty the lord of the Kauravas, let it be so ' ( *Goes out* )

Dhrtarastra—Dear boy what strange infatuation is this of yours that even at this [ critical ] time you [ cause to arise i. e. ]

गत्याश्चत्थान्नो वाक्पास्थेणापरागमुत्पादयसि ।

दुर्योधन — किमस्याप्रियमनृतं च मयोक्तम् । किं वा नेदं क्रोधस्थानम् ।

६ पश्य ।

अकलितमहिमानं क्षत्रियैरुत्तचापैः

समरशिरसि युष्मद्भाग्यदोषाद् विपन्नम् ।

परिवदति समक्षं मित्रमङ्गाधिराजं

मम खलु कथयास्मिन् को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्र — वत्स, तवापि कोऽत्र दोषः । अवसानमिदानीं भरतकुलस्य ।

गान्धारि, सजय, किमिदानीं करोमि मन्दभाग्य । ( विचिन्त्य ) भवत्वेव

३ तावत् । सजय, मद्बचनाद् ब्रूहि भारद्वाजमश्रयमानम् ।

स्मरति न भवान् पीतं स्तन्यं विभज्य सहामुना

मम च मृदितं क्षौमे बाल्ये त्वद्भ्रविष्यतेनै ।

create disaffection of such a magnanimous person as Aśvatthaman by the harshness of your speech !

Duryodhana—What thing have I said to him which is unpleasant and untrue ? Is this possibly ( it ) not a fit occasion for anger ? See

He is censuring in [ my ] presence, [ my ] friend the great lord of the Angas, whose prowess could not be gauged by Ksatriyas that had taken up their bows, [ but ] who fell at the head of the battle through [ some ] flaw in *your* fortune ! Tell [ me ] indeed what difference there is to me between this [ man ] and Arjuna

40

Dhrtarastra—Dear boy, what fault is there of you even in this matter ? Now is [ imminent ] the end of the Bharata family ! Sanjaya what shall I do now, unfortunate as I am ? { *Having thought* } Well, thus [ shall I ] just [ do ] Sanjaya say to Aśvatthaman, the descendant of Bharadvaja, at my word—

Do you not remember [ how ] this one's mother's milk shared with him, and drunk, in infancy, and my linen garment crushed by the rollings of your body ? There let not anger be entertained for a long time against this one [ 1 = Suyodhana ]

१ ' विगम्य ' २ मलिन

अनुजनिधनस्फोतास्त्रोकादतिप्रणयाच्च तद्  
विकृतवचने मास्मिन् क्रोधश्चिरं क्रियतां त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तातः । ( उत्तिष्ठति )

धृतराष्ट्रः—अपि चेदमन्यत् त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्र

यत् तादृशः परिभवः स तथाविधोऽभूत् ।

एतद् विचिन्त्य बलमात्मनि पौरुषं च

दुर्योधनोक्तमपह्नाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तातः । ( निष्क्रान्तः )

दुर्योधनः—सूत, सामामिदं मे रयमुक्तव्यम् ।

३ सूतः—यदाज्ञापयत्यायुष्मान् । ( निष्क्रान्तः )

धृतराष्ट्रः—गान्धारि, इतो वयं मद्राणिजे शत्रुस्य शिविमेव गच्छावः ।

वास, त्वमप्येवं कुरु ।

( परिक्रम्य निष्क्रान्ताः सर्वे )

इति पञ्चमोऽङ्कः

who uttered offensive (*ushta*) words through grief [at his friend's death], augmented (*sphita*) by the death of his younger brother, and through his excessive love [for Karna]. 41

Sanjaya—As father commands. ( Gets up )

Dhritarāstra—And in addition this other thing should be said by you.

How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage]—having well ( 11 ) thought of this [and also] of the strength and manliness of your own self, you will do [the right thing], leaving aside [i. e. not minding] the utterance of Duryodhana. 42

Sanjaya—As father commands. ( Goes out )

Duryodhana—Charioteer, bring my chariot equipped for battle

Charioteer—As the long-lived one commands. ( Goes out )

Dhritarāstra—Gāndhārī, from here let us go just to the camp of Śalya, the lord of the Madras. Dear boy, you also do so.

( Having moved about all go out )

END OF ACT V

१ 'यद्वचनविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया' २ अपह्नाय

वे. ११



## पष्ठोऽङ्कः

( ततः प्रविशत्यासनस्थो युधिष्ठिरे द्रौपदी चेदी पुरुषश्च )

३ युधिष्ठिरः—( विचिन्त्य निश्चस्य च )

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्वृते  
कर्णाशीचिपभोगिनि प्रशमिते शल्ये च याते दिवम् ।  
भीमेन प्रियसाहसेन रमसात् स्वरूपावशेपे जये  
सर्वे जीवितसंशय वयममी वाचा समारोपिताः ॥ १ ॥

द्रौपदी—( सवाणम् ) महाराज, पञ्चालि त्ति किं ण भणितम् । [ महाराज,  
पाञ्चाल्येति किं न भणितम् । ]

३ युधिष्ठिर—कृष्णे, ननु मया । ( पुरुषमवलोक्य ) बुधक—  
पुरुष.—देव, आज्ञापय ।

३ युधिष्ठिरः—उच्यतां सहदेवः—‘कुहस्य वृकोदरस्य पितृपिता प्रतिज्ञासुपलब्ध  
प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टमतिनिपुणमतयस्तेषु तेषु स्थानेषु

## ACT VI

( Then enters Yudhishthira seated, Draupadi a maid and a man )

Yudhishthira—( Having thought and heaved a sigh )

The great ocean in the form of Bhishma having been crossed, the fire in the form of Drona having somehow been put out ( *prastuta* ), the venomous snake ( *Asura* ) in the form of Karna having been quelled and Shalya having repaired to heaven, by Bhishma to whom adventure is [ so ] dear, have we through rashness, been thrown all into danger of life here, by his words ( *śloka* ).

Draupadi—( With tears ) Your Majesty, why did you not say that ‘ by Pañcali [ have we all been thrown in danger of life ? ] ’

Yudhishthira—Kṛpa, why, it is I ! ( Having looked at the man ) Budhaka,—

Man—Your Majesty, give your command

Yudhishthira—Let Sahadeva be [ thus ] addressed—‘ Let spies of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, having devotion [ to us ], with proclamation [ of their duty ] made to the

१ ‘ मच्चिन्त ’ २ अपर्युषितदास्या ’

परमायामिज्ञाश्चरा सुसचिवाश्च भक्तिमन्तः पटुपट्टइखव्यक्तघोषणाः सुयोजन-  
नचाखेदिनं प्रतिश्रुतधनपूनाप्रलुपन्नियाश्चरन्तु समन्तात् समन्तरवक्त्रम् ।

२ अपि च ।

( पट्टके वा सकृते वा सुनिभृतपद्मीवेदिनो यान्तु दाशाः

रक्षसु शुष्णमरुद्विचयपरिचया बह्ववा सवरन्तु ।

त्र्योद्या व्याघ्रादवीषु स्वपरपद्विदो ये च रन्ध्रेष्वभिज्ञा

ये सिद्धयश्चना वा प्रतिमुनिनिलय ते च चाराश्चरन्तु ॥ २ ॥ -

पुरुष — यदाज्ञायति देव ।

युधिष्ठिर — तिष्ठ । एव च वक्तव्यं सहदेव ।

ज्ञेया रक्ष दक्षितमालपन्त.

सुता रुगोता मदिराविधेया. ।

loud beat of drum, knowing the movements of Duryodhana and with rewards (*prati upakriyā*) in the form of money and honour promised (*pratiruta*) to them — [let such spies and ministers] move around the Samantapancala in search of the track of the proud king of the Kaurava, who has disappeared; on learning enraged Vrkodara's solemn declaration that ought not to stand unfulfilled overnight. Moreover,

Let fishermen, who can find out well concealed (*su-nibhrta*) track, go to marches or sand. Let cowherds, familiar with [the look of] the clusters (*mucya*) of creepers (*cirui*) [when they are] trampled upon (*krunna*) move about in forests. And [let] hunters, capable of distinguishing between their own and others' foot-prints and very well acquainted with (*abhiyukh*) caves (*randhram*) [go about] in forests full of tiger. And let those spies who [would be] in the guise of ascetic visit every hermit's dwelling.

Man—As Your Majesty commands

Yudhishthira—Stay. And Sahadeva should be thus addressed—

Those talking suspiciously in secret should be [thoroughly] known, [as also] those that have [apparently] gone to sleep those that are distressed by disease (*rak*) [and] those that are under the influence of wine. [Similarly such places should also be known

’ ‘नागव्याघ्रादवीषु वरचपुरविदा’ २ ‘तेषु’ ३ ‘मार्गाश्च चने विचर्या’

त्रासो मृगाणां वयसां विराघो  
नृपाङ्गपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुष — यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविश्य सहर्षम्) देव पाञ्चालकः  
प्राप्तः ।

३ युधिष्ठिर — त्वरितं प्रवेशाय ।

पुरुषः — (निष्क्रम्य पाञ्चालकेन सह प्रविश्य) एष देव । उप सर्पतु पाञ्चालकः ।

पाञ्चालकः — जयतु जयतु देव । प्रियमावेदयामि महाराजाय देव्यै च ।

६ युधिष्ठिरः — पाञ्चालक, कच्चिदासादिता तस्य दुरात्मन कौरवाधमस्य पदवी ।

पाञ्चालक — न केवलं पदवी । स एव दुरात्मा देवीकेशम्बरा<sup>१</sup>कणमहापात-  
कप्रधानहेतुरुपलब्धः ।

९ युधिष्ठिरः — साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचर मतः ।

पाञ्चालकः — देव, समरगोचरं पृच्छ ।

as have in them] the fright (*trāsa*) of deer, the confused (11) cry (*ṛāṇa*) of birds and the prints (*pratima* i.e. image) of feet characterised by marks of kings 3

Man—As Your Majesty commands (*Having gone out and again entered with joy*) Your Majesty, Pañcalaka has arrived 3

Yudhishthira—Usher him quickly

Man—(*Having gone out and entered with Pañcalaka*) Here is His Majesty Let Pañcalaka proceed near

Pañcalaka—May victory attend Your Majesty, my victory attend ! I [shall] report agreeable news to Your Majesty and to the Queen also.

Yudhishthira—Pañcalaka, was the track of the wicked-souled wretch of the Kauravas found ?

Pañcalaka—Not merely his track, [but] he himself, the evil souled one, the principal cause of the great sin, consisting of the pulling of the hair and garment of the Queen [is found].

Yudhishthira—Well [done] Good man, an agreeable news has been reported Then did he go within the range of sight ?

Pañcalaka—Your Majesty, inquire [whether he has gone] within the range of sight

द्रौपदी—(समयम्) कहं समरगोचरो वद्म मे णाहो । [ कथं समरगोचरो  
१२ वर्तते मे नाथः । ]

युधिष्ठिरः—(साशङ्कम्) सत्य समरगोचरो मे वत्सः ।

पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

युधिष्ठिरः—

अस्तं विनापि विषयादुरुविक्रमस्य  
चेतो विवेकपरिमन्थरतां प्रयाति ।  
जानामि चोद्धतगदस्य वृकोदरस्य  
सारं रणेपु विजये परिशङ्कितञ्च ॥ ४ ॥

(द्रौपदीमवलोक्य) अयि सुक्षत्रिये,

गुरुणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः  
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।

*Draupadī—(With fear)* How, is my lord within the reach of fight ?

*Yudhisthira—(With doubt)* Is my dear brother really within the reach of fight ?

*Pāncālaka—Indeed.* Can [ any thing ] otherwise [ than what is true ] be reported to Your Majesty ?

*Yudhisthira—*

Being frightened even without [ any ] cause, ( lit. object, *asaya* ) the mind of a man of great (*uru*) valour, attains excessive dulness of judgment. I know [ full well ] the prowess in battles of Vṛkodara, who has raised up his mace, and [ at the same time, *ca-ca* ] I have become very much apprehensive of success ! 4

( *Having looked at Draupadī* ) O excellent Ksatriya woman,

In the presence of the elderly persons, [ in that ] of the relatives [ or friends ], [ and in that ] of a thousand lords of earth this notorious ( *soyam* ) insult of ours which formerly took place ( *abhut* ) in the assembly of kings, O beloved, even the pair ( *duṣṭayam* ) will probably help [ lit. cause ] us to go to the

१ 'चोद्यत' २ 'विजयः परिशङ्कितश्च' 'भुजयोः परिशङ्कित वा'

प्रिये प्रार्यस्तस्य द्वितयमपि पारं गमयति  
क्षयः प्राणानां न कुरुपतिपशोर्वाद्यं निधनम् ॥ ५ ॥

अथवा कृत सदेहेन ।

ननू सेनाय धीरेण प्रतिष्ठाभङ्गभीरुणा ।

२ (बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कयमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं बाधुना प्रवृत्तमिति ।

३ द्रौपदी—भद्र, कहेहि कहेहि । [ भद्र, कथय कथय । ]

पाञ्चालक—शृणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपती शल्ये, गान्धारराजशलभे सहदेवशस्त्रानल प्रविष्टे, सेनापतिनिधननिराक्रन्दविरल्यौ

६ धोञ्जितासु समरभूमिषु, रिपुबलपराजयोद्धतवल्गितविचित्रपराक्रमासादितवि-

[ yonder ] shore ( *pram* ) thereof, to day, viz., the end of our life or the destruction of the brute in the form of the lord of the Kurus

5

Or rather, away with doubt

Surely by that warrior, apprehensive of the violation of his vow, will to-day be tied up ( *badhyate* ) the mass of your hair and likewise would that notorious ( *sa* ) one, who was capable of pulling this, be killed ( *badhyate* )

6

Pāncālaka, tell, [ do ] tell how that evil souled one was secured and in which region, and what at present is happening

Draupadi—Good man, tell, [ do ] tell

Pāncālaka—May Your Majesty ( *devah* ) hear and ( also ) the Queen ( *devi* ) Well, when Śalya, the lord of the Madras, had here been killed by Your Majesty, when the moth in the form of the Gandhara king [ that is, Sakuni ] had entered the fire of Śhadewa's weapons, when the battle-fields had been left ( *vijhata* ) by the thinned ( *virala* ) [ ranks of ] warriors that were loud in their lamentation ( *nirakranda* ) over the death of their Generals when your force, commanded by Dhrstadyumna, were moving

१ प्रियस्तस्य २ वा ३ पशोस्तस्य निधनम्, ४ 'गान्धारराजकुलशलभ'

'० शल्यमुले'

मुखारातिचक्रासु घृष्टबुध्नाधिष्ठितासु च युष्मत्सेनासु, प्रनष्टेषु कृपकृतवर्मा-  
श्रुत्यामसु, तथा दारुणामपर्युषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते  
९ कापि प्रलीनः स दुरात्मा कौरवाधमः ।

युधिष्ठिरः—ततस्ततः

द्रौपदी—अयि, परदो कहेहि । [ अयि, परतः कयय । ]

१२ पाञ्चालकः—अवधत्तां देवो देवी च । ततश्च मगक्ता वासुदेवेनाधिष्ठितमेकरथ-  
मारूढौ कुमारमीमाजुनौ समन्तात् समन्तपञ्चकं पर्यटितुमारब्धौ तमनासादि-  
तवन्तौ च । अनन्तरं दैवमनुशोचति मादृशे भृत्यवर्गो, दीर्घमुष्णं च निश्चसति  
१५ कुमारं बीभत्सौ, जलधरसमयनिशासंचारिततडिअकरपिङ्गलैः कटाक्षैरादीपयति  
गदां वृकोदरे, यत्किंचनकारितामधिक्षिपति विचेर्भगवति नारायणे, कश्चित्

haughtily (*uddhatam*) in consequence of the defeat of the enemy forces and had overpowered (*āsārita*) the flying hostile circles, by means of their extraordinary bravery and, when Kṛpa, Kṛtavarman and Asvatthāman had disappeared, it could not be (lit. was not) known where possibly (*api*) had disappeared that evil-souled wretch of the Kauravas on having come to know the vow of Prince Vṛkodara, so dreadful [as] it was not to remain unfulfilled over-night !

Yudhisthira—Then, [ what ] then ?

Draupadi—Oh, tell [what] happened] further.

Pāncālaka—May Your Majesty and the Queen be attentive. And then the Princes, Bhīma and Arjuna, mounted on one [i.e. the same] chariot, driven by the divine Vāsudeva, began to wander hither and thither around the Samantapañcaka, but (*ca-kim tu*) did not find [him] out. Then, while the group of servants like me was bemoaning [the evil wrought by] Fate, while Prince Bībhatsu was heaving a long and hot sigh, while Vṛkodara was illuminating his mace with his side-glances, reddish brown like a succession (lit. mass, *prakaraḥ*) of lightning flashes caused to be active in the night of the rainy season and while the divine Nārāyaṇa was censuring the utter unhelpfulness of Fate, a

सविदितः कुमारस्य भारुतेरञ्जितमासभारः प्रत्यप्रविशसितमृगलोहितचरण-  
 १८ निरसनस्वरमाणोऽन्तिकमुपेत्य पुरष. आसप्रस्तार्धश्रुतगणानुमेयपदया वाचा  
 कथितवान्—‘देव कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्मती  
 समप्रतीर्णप्रतिश्रिम्बे । तयोरेका स्थैरमुत्तीर्णां न द्वितीया । परत्र कुमारः  
 २१ प्रमाणम्’ इति । ततः ससभ्रम प्रस्थिता सर्वे वयं तमेव पुरस्तत् । गत्वा च  
 सरस्तीरं परिज्ञायमानसुयोधनपदलज्जनां पदवीमासाद्य भगवता वासुदेवे-  
 नोक्तम्—‘भो वीर वृकोदर, जानाति किल सुयोधनः सलिलस्तम्भना विधाम् ।  
 २४ तन्मूलं तेन त्वद्गयात् सरसीमेनामगिशयितेन भवितव्यम् ।’ एतच्च वचन-  
 मुपश्रुत्य रामानुजस्य सकलदिङ्मनिकुञ्जूरितातिरिक्तमुद्रा-नसलिलचर-  
 शकुन्तकुलं आसादतनकप्राह्मालोड्य सरसलिलं भरय च गर्जित्वा कुमार-

certain man who was well known to Prince [Uthamaseana], the  
 son of Wind, who threw off his load of flesh and whose legs and  
 clothes were red with [the blood of] deer recently killed, hurrying  
 [himself] having come near said in a speech the words of which  
 had to be inferred from the syllables which were [but] half heard  
 being caught in his [heavy] breathing ‘Lord Prince, here on the  
 bank of this lake there are two lines (*paddhata*) of foot prints  
 having their impressions clearly (*sam*) planted. Out of the two  
 one is [found to have] come up to [dry] land, [but] not the  
 second. [As to what is to be done] further, the Prince is the  
 [sole] authority.’ Then in a great haste we all started having  
 placed that [man] at the fore front. And going to the bank of  
 the lake and having found a track wherein the marks of Suyo-  
 dhana’s feet were being recognised, the divine Vasudeva said,  
 ‘O valiant Vrkodara, it is reported that Suyodhana knows the  
 lore of paralysing the [operation of] water. Therefore surely he  
 must be lying in this lake through fear of you.’ And having  
 heard these words of the younger brother of [Bala] Rama, by  
 Prince Vrkodara on having agitated the water of the lake  
 [with such violence] that [the water] overflowed [the banks],  
 filling the bowers in all directions, that the [entire] flock of  
 aquatic birds was frightened away and that the crocodiles and  
 sharks (*graha*) grew wild in terror, and having roared in a fright-  
 ful manner, was said, ‘O you who are in vain proud of your much

२७ वृकोदरेणामिहितम्-‘ अरे रे वृथाप्रख्यापितालीरूपौरुपाभिमानिन्, पाञ्चाल-  
राजतनयाकेशाम्बरकर्षणमहापातकिन्, धर्तराष्ट्रपसद,

( जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि घत्से गदां  
मां दुःशासनकोष्णशोणितसुराक्षीवं स्विं भापसे ।  
वर्षान्धो मधुकैटभद्विपि द्वारावप्युद्धतं चेष्टसे  
मत्प्रासाद्युपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥”

अपि च । मो मानान्ध,

पाञ्चाल्या मन्युबद्धिः स्फुटमुपशमितप्राय एव प्रसह्य  
प्रोन्मुपंतैः केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।  
आतुर्दुःशासनस्य स्रवदस्रगुरसः पीयमानं निरीक्ष्य  
क्रोधात् किं भीमसेने विहितमसमये यत् त्वयास्तोऽभिमानः॥८॥

proclaimed manliness, the great sinner in [i. e. as you caused] the dragging of the hair and garment of the daughter of the Pāncāl king, the meanest among the sons of Dhṛtarāstra,

You claim (lit, mention) [your] birth in the spotless family of the Moon; you still wield the mace; you dub me an enemy, intoxicated with the wine in the form of the lukewarm blood of Duśśāsana; blinded by pride as you are, you act arrogantly even towards Hari, the destroyer of [the demons] Madhu and Kaitabha; [and curious enough] through fear of me, O brute of a man, you remain hidden in mud, having abandoned the battle-field. 7

Moreover, O [you] who are blinded by pride,

The fire of Pāncālī's anger has evidently (*sphu'am*) been well-nigh extinguished by the masses of hair, [which were] confusedly (*pra-ud*) loosened (*mukta*), when the ladies in the harem of the Kauravas, had [their] husbands forcibly killed by me. Having witnessed the blood of your brother Duśśāsana, flowing from his chest, [while it was] being drunk, what was done by you to Bhimasena, out of anger, that your self-respect should have been cast off by you at an inopportune hour (*samaya*)? 8



द्रौपदी—णाह, अवणीदो मे मण्णु जइ पुणो वि सुलह दसण भविस्सदि ।  
[ नाथ, अपनीतो मे म-युर्यदि पुनरपि सुलभ दर्शन भविष्यति । ]

- ३ युधिष्ठिर — कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र, ततस्तत ।  
पाञ्चालक — ततश्चैव भापमाणेन वृकोदरेणास्तीर्य वीर्यक्रोधोद्धतभ्रमितभीषण  
गदापरिघाणिना सहसैवोलङ्घिततीरमुत्सननलिनीवनमपविद्धमूर्च्छितप्राह्म  
६ दूभ्रान्तमस्यशकुन्तमतिभैरवारवभ्रमितवारिसचयमायतमपि तत् सर समन्ता  
दालोडितम् ।

युधिष्ठिर — भद्र, तथापि किं नोत्थित ।

- ९ पाञ्चालक — देव,

त्यक्वोत्थितः सरभस सरसं स मूल—  
मुद्भूतकोपदहनोग्रचिपस्फुलिङ्ग ।  
आयस्तभीमभुजमन्दरवेल्लनामि  
क्षीरोदधे सुमथनादिघ कालकूट ॥ ० ॥

**Draupadi**—My lord my anger would be removed if [ your ]  
sight could again be easily had !

**Yudhisthira**—Kṛṣṇa it is not meet to utter inauspicious  
things at this time Good man, then, [ what ] then ?

**Pāncālaka**—And then by Vṛkodara who was thus speaking  
having proudly (*uddhatam*) whirled in his hand the terrible  
club like mace in rage and in valour, was stirred, even all of a  
sudden that lake though extensive on all sides in such a way  
that it [ that is, the water in it ] overflowed the banks, had the  
beds of lotus plants in it destroyed sharks battered and stupe-  
fied, fish and birds frightened away and the accumulation  
(*sancaya*) of water made to whirl round with an exceedingly  
terrible (*bhasura*) noise

**Yudhisthira**—Good man, did he not rise even then ?

**Pāncālaka**—Your Majesty;

He hurriedly rose up Leaving the bottom of the lake, emitting  
sparks of the fire of his anger, resembling deadly poison  
thanks to the whirlings of the massive (*āyasta*) Mandara like  
arms of Bhīma, even like the Kalakuta [ which rose up ] from the  
ocean of milk because of a vigorous (*sa*) churning

युधिष्ठिर — साधु, सुधनिय, साधु ।

द्रौपदी—पडिक्खो समरो ण वा । [ प्रतिपन्नः समरो न वा । ]

- पाञ्चालकः—उत्थाय च तस्मात् सलिलशयात् करयुगलोत्तम्भिततोरणकृत्-  
 ३ भीमगदः कथयति स्म—‘अरे रे मादृते, किं भयेन प्रलीन दुर्योधन मन्यते भवान् ।  
 मूढ, (अनिहतपाण्डुपुत्रः) प्रकाश लज्जमानो मिश्रमितुनध्यवसितवानस्मि  
 ६ पानालम् ।’ एवं चोक्ते वासुदेवकिरीटिभ्या द्वाव्यन्त सलिल निपिद्वसमराग्भौ  
 स्पलमुत्तारेतौ । आसीनश्च कौरवराजः क्षितितले गदा निक्षिप्य विशीर्णरप-  
 सहस्रं निहतकुशतमजवाजिनरसहस्रकलेवरसमर्दसंपतद्गृकङ्कजम्बुकमस्म-  
 ९ द्रौमुत्सिंहनादमामित्रवान्प्रमकोरव रणस्थानमवलोक्यायतमुष्ण च निश्च-  
 सितवान् । ततश्च वृकोदरेणामिहितम्—‘अयि भोः कौरवराज, कृतं बन्धु-

Yudhishthira—Well [ done ], excellent Ksatriya, well [done] !

Draupadi—Was a fight commenced or not ?

Pāncalaka—And having got up from that reservoir of water, with his terrible mace held up with both his hands and [ thus ] turned into an arch, he said, ‘ O you son of Wind, what, do you think Duryodhana lay concealed in dread ? Fool, without ( a ) having killed the sons of Pāṇḍu, I felt ashamed in the broad day-light [ and consequently ] re-orted to the nether world for rest ’ On this having been said, by with their commencement of battle in water prohibited by vāsudeva and Arjuna, both of them were made to go up to dry land And the lord of the Kauravas, when he sat down, throwing his mace on the surface of the earth, heaved a deep and hot sigh on having seen the field of battle, where thousands of chariots lay shattered, where vulture-, herons and jackals were falling upon the confused mass ( sammardak ) of the dead bodies ( kaleśara ) of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries resembling lions’ roars, from which [ his ] friends and kinsmen had disappeared and where there were no [ partisans of the ] Kauravas And then by Virkodara was said, ‘ O you king of the Kauravas, ho’ away with grief ( manyu ) at the sight of the de-struction of your relatives. Do not become dejected thus ( etam )

नाशदर्शनमन्युना । मैव विषादं कृयाः पर्याप्ताः पाण्डवाः समरायाहमसहाय  
१२ इति ।

पञ्चानां मन्यसेऽस्माकं यं सुयोध सुयोधन ।

दंशितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः)॥ १० ॥

इत्थं श्रुत्वा सूयान्विता दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः ।

। 'कर्णदुःशासमवधात् तुस्यावेव युवां मम ।

अप्रियोऽपि प्रियो योऽङ्गं त्वमेव प्रियसाहसः)॥ ११ ॥

इति । उत्थाय च परस्परक्रोधाग्निक्षेपपरुषत्राक्कण्डप्रस्तावितघोरसंप्रामौ विचित्रवि-  
भ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धौ मीमदुर्योधनौ । अहं

३ च देवेन चक्राणिना देवसकाशमनुप्रेषित । आह च देवो देवकीनन्दनः ।

'अर्घुपिनप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषादः । सप्रति

'the Pandavas are quite equal to (lit enough or adequate *paryūpīa*)  
the fight, [while] I am without a helpmate '

Whomsoever out of us five you consider, [ O ] Suyodhana,  
to be easy to fight with, with him let the festivity of fight of  
you who would have [ duly ] donned your armour and taken  
up your weapon take place ' 10

Having heard thus, the son of Dhrtarastra having cast an  
indignant glance at both the Princes said

' Owing to the slaughter of Karṇa and Duśśāṇa both of you  
are just the same to me [ But ] just *you*, though [ otherwise ]  
unpleasant, are pleasant to fight with, a lover of adventures that  
you are ' 11

And having got up Bhīma and Duryodhana, who commenced  
their terrific fight with an altercation of harsh words ( lit wordy  
quarrel) containing taunts [ hurled ] in anger at each other and  
whose massive arms shone all round (*pari*) with the mace that was  
whirled round in wonderful revolutions, began to move about in  
circles. And I was sent in the vicinity of Your Majesty by the  
Lord who carries the discus in his hand And said the Lord, the  
delighter [ i. e. son ] of Devakī ' Great was our dejection when

१ ' किञ्चिदधुपातान्विता ' २ ' त्वमेवः '

पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूतं सुवनतलं परिकल्पयतु भवान् ।  
६ अन्युदयोचिताश्चानवरतं प्रवर्त्यन्ता समारम्भाः । कृतं सदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्यामिषेकाय ते  
कृष्णात्यन्तचिरोज्झिते च कवरीबन्धे करोतु क्षणम् ।  
रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि  
क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः ॥ १२ ॥

द्रौपदी—( सबाधम् ) ज देवो चिह्नअण्णाहो मणादि त कह अण्णाह  
भविस्सदि [ यद् देवस्त्रिभुवननाथो मणति तत् कयमन्यया भविष्यति । ]

३ पाञ्चालक—[ केवलमियमाशीः । असुरनिपूदनस्यादेशोऽपि । ]

युधिष्ठिरः—[ को हि नाम भगवता सदित् विकल्पयति । ] कः कोऽत्र भो ।  
( प्रविश्य ) कञ्चुकी—आज्ञापयतु देवः ।

the son of Wind took a vow that could not stand unfulfilled over-  
night and the Kaurava king disappeared. But now when  
Suyodhana has been found out by Bhimasena, may you look  
upon the world as cleared of [ all ] enemies ( lit thorns ) And let  
ceremonies appropriate for [ the occasion of ] prosperity be  
incessantly held. Away with doubt

Let pitchers, studded with jewels, be filled with water for  
your coronation. And let Kṛṣṇa celebrate ( *karotu* ) festivity  
( *kṛāna* ), at [ the near prospect of ] the tying of her braid, suspended  
for an exceedingly long period of time When [ Parasu ] Rama, the  
extirpator of the tree in the form of the Kṣatriya caste, with his  
hand shining with the sharpaxe as also Vṛkōdāta, blinded with  
rage, has descended on the battle [ field ], whence can there be  
[ any ] doubt [ regarding victory ] ? 12

Draupadī—( *With tears* ) How can that, which the Lord, the  
master of the three worlds, says, be otherwise ?

Paucalaka—Not merely in this a blessing [ This is ] also the  
command of the Destroyer of the demons

Yudhisthira—Who possibly will, to be sure ( *hi* ), doubt  
( *vikalpayati* ) what has been ordered by the divine Lord ? Hilloa,  
who is here, ho ?

( *Having entered* ) Chamberlain—May Your Majesty command.

६ युधिष्ठिर—देवस्य देवकीनन्दनस्य बहुमानाद् वत्सस्य मे विजयमङ्गलाय  
 ' प्रवर्त्यन्ता तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देव. ( सोऽसाह परिक्रम्य ) भो भो. संविधातृणां

९ पुरसराः, यथाप्रधानमन्त्रवैष्मिका दीवारिकाश्च, एष खलु भुजगल्परिक्षेपो  
 तीर्णकौरवरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलन-  
 प्रमञ्जनस्य दुःशासनोर स्थलविदलनरसिंहस्य दुर्योधनोरुक्ष्मभमङ्गविनिधिन-

१२ विजयस्य बलिः प्रामञ्जनेर्बृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि  
 कर्तुमाज्ञापयति देवो युधिष्ठिरः । ( आकाशे ) किं ब्रूय—' सर्वतोऽधिकतरमपि  
 प्रवृत्तं किं नालोकयसि ' इति । साधु, पुत्रकाः, साधु । ( अनुकृतकारिता हि  
 १५ प्रकाशयति मनोगतां स्वामिभक्तिम् ) । R C. — 11 17 -

**Yudhisthira**—Out of reverence for [ the words of ] the Lord, the delighter [ i. e. the son ] of Devaki, let appropriate ceremonies be commenced to [ celebrate ] the auspicious event of the victory of my dear brother.

**Chamberlain**—As Your Majesty commands (*Having walked about with enthusiasm*) O you leaders among the masters of ceremonies ho ! [ O ] chamberlains (*antaryesmikāḥ*) in your due order of rank, [ O ] door-keepers, here indeed is His Majesty Yudhisthira, with a mind falling on the side of [ that is, favourable to, ] through affection commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vikodara, who has crossed the ocean of the insults [ offered ] by the Kauravas by means of the toasting about of his powerful arm, who has completely borne out difficult-to-bear, responsibility of his vow, who is [ proved to be ] a [ veritable ] hurricane for uprooting [ the trees in the form of ] the hundred younger brothers of Suyodhana, who has been [ Lord ] Narasimha [ Man Lion himself ] in the matter of the tearing open (*udalana*) of Dussana's broad chest and whose victory is assured in the matter of breaking the pillar-like thighs of Duryodhana (*In the air*) What do you [ people ] say ?—Why, don't you see that [ the festivity which has already ] commenced on all sides with even greater [ enthusiasm ] ? Well [ done ] dear boys, well [ done ] Indeed disposition to do things beneficial, [ though ] not told, proclaims devotion to the master residing in the heart

युधिष्ठिरः—आर्य जयंघर ।

कञ्चुकी—आज्ञापयतु देवः ।

१८ युधिष्ठिरः—गच्छ प्रियस्व्यापकं पाञ्चालकं पारितोषिकेण परितोषय ।

कञ्चुकी—यदाज्ञापयति देवः । ( पाञ्चालकेन सह निष्क्रान्तः )

द्रौपदी—महाराज, किणिमित्तं उण णाहमीमसेणेण सो दुराआरो भणिदो—

२१ 'पञ्चाणे वि अज्ञाणं मज्जे जेण दे रोअदि तेण सह दे संगामो होदु' ति ।

जइ मदीसुदाणं एकदरेण सह संगामो तेण पत्थिदो भवे तदो अच्चाहिदं भवे ।

[महाराज, किनिमित्तं पुननायमीमसेनेन स दुराचारो भणितः—'पञ्चानामन्यस्माकं

२४ मध्ये येन ते रोचते तेन सह ते संग्रामो भवेत्' इति । यदि माद्रीसुनयोरेकतरेण

सह संग्रामरतेन प्रार्थितो भवेत् ततोऽप्याहितं भवेत् । }

युधिष्ठिर—कृष्णे, एवं मन्यते जरासंधघाती । इतसकलसुहृद्भ्युर्वारानुजराज-

२७ न्यासु कृपकृतवर्माश्चायामशेषास्वेकादशस्वक्षीहिणीध्वान्धवः शरीरमात्रविभवः

कदाचिदुत्सृष्टनिजामिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धि वा

पितृमुखेन याचेत । एवं सति सुदूरमतिक्रान्तः प्रतिज्ञाभारो भवेत् सकलरिपुर्जय-

*Yudhisthira*—Worthy Jayandhara.

*Chamberlain*—May Your Majesty command.

*Yudhisthira*—Go, satisfy Pāncālaka, who has reported welcome [ news ] with a [ suitable ] reward.

*Chamberlain*—As Your Majesty commands. ( Goes out with Pāncālaka )

*Dravpadi*—Your Majesty, but for what reason was the ill-behaved [ Duryodhana ] addressed by my lord Bhīmasena thus ?

'Let your combat take place with whomsoever you like even from among us five.' If combat with one of the sons of Mādrī, be sought by him, then a great calamity would ensue.

*Yudhisthira*—Kṛpā, thus thinks the slayer of Jarā-andha. When his eleven *akauhūyās* with all his friends, kinsmen, warriors, younger brothers and kings in them killed five Kṛpa, Kṛtavarman and Aśvatthāman [ alone ] left, [ in them ], [ already ] the son of Dhṛtarāstra, having no kinsman [ remaining ] and whose [ entire ] possession ( *utthāra* ) would consist of merely his body,

१ ' जयस्येति ' ' श्रयस्येति '

३० श्रेति । समरं प्रतिपत्तु पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः सुयोधन ।  
शङ्के चाह गदायुद्धं वृकोदरस्यैवानेन । अयि सुक्षत्रिये, पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे माहते  
कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।  
स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे  
शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

( नेपथ्ये ) तृपितोऽस्मि भोस्तृपितोऽस्मि । सभायतु कश्चित् सलिलच्छाया-  
संप्रदानेन माम् ।

३ युधिष्ठिर — ( आकर्ष्य ) कः कोत्र भो ।

( प्रविश्य ) कञ्जुकी — आज्ञापयतु देव ।

युधिष्ठिर — ज्ञायता किमेतत् ।

would perhaps, give up his pride renounce his weapon, or retire to a penance-grove or sue for peace through the mouth of his father. If this were to happen, the responsibility of carrying out his vow would have gone a long way off as well as victory over all enemies. Not even to one of even (api) all the five Pandavas is Suyodhana able to offer battle. But (ca) I anticipate a fight with maces of him with Virkodara only. O excellent Ksatriya woman see

Verily there is no one equal to the son of Wind in battle, when he has raised aloft his voice in rage. But in the Kaurava there is this deftness of hand, such as is [found] in the divine [Balarama], who carries a plough (sira) as his weapon. May bliss attend my dear brother, the elephant to the lotus-plant in the form of the insolent sons of Dhritarastra. I anticipate his combat with Suyodhana, not at all of other

( Behind the curtain ) I am thirsty, ho ! I am thirsty. Let somebody honour me by offering water and shade

Yudhisthira — ( Listening ) Halloa, who is here, ho !

( Entering ) Chamberlain — May your Majesty command

Yudhisthira — Let what this is be a certainty

६ कञ्चुकी—यदाज्ञापयति देवः ( निष्क्रम्य पुनः प्रविश्य ) देव, क्षुन्मान-  
तिथिरुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

९ कञ्चुकी—यदाज्ञापयति देवः । ( निष्क्रान्तः )

( ततः प्रविशति नुनिर्वपधाती चार्वाको नाम राक्षसः )

राक्षसः—( आभगतम् ) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य  
१२ मित्रं पाण्डवान् वञ्चयितुं भ्रमामि । ( प्रकाशम् ) तृपितोऽस्मि । संभावयतु मां  
कश्चिज्जडच्छायाप्रदानेन । ( राङ्गः समीपमुपसर्पति )  
( सर्वे उत्तिष्ठन्ति )

१९ युधिष्ठिरः—मुने, अमित्रादये ।

राक्षसः—अकालोऽयं समुदाचारस्य । जलप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुत्तप । मुने, इदमासनम् ।

१८ उपविश्यताम् ।

राक्षसः—( उपविश्य ) ननु भवतापि क्रियतामासनपरिमहः ।

Chamberlain—As your Majesty commands. ( Having gone  
out and entered again ) Your Majesty, a hungry guest has arrived.

Yudhistira—Quickly usher [ him in ]

Chamberlain—As Your Majesty commands. ( Goes out ).  
( Then enters a demon, named Cārvāka, wearing an ascetic's garb )

Demon—( To himself ) Here am I, a demon, named Cārvāka,  
a friend of Suyodhana, [ and I ] wander about with the purpose  
of deceiving the Pāṇḍavas. ( Aloud ) I am thirsty. Let somebody  
honour me : by offering water and shade. ( Comes near  
the king )

( All rise up )

Yudhistira—Sage, I salute [ you ].

Demon—This is no proper time for etiquette. Let [ your  
honour ] honour me by offering water.

Yudhistira—Jayandhara, Jayandhara, water, bring water.  
Sage, here is a seat. Please, sit down.

Demon—( Having seated himself ) I say your honour should  
also accept a seat.



युधिष्ठिरः—( उपविश्य ) कः कोऽत्र भोः ।

२१ ( प्रविश्य गृहीतभृङ्गारः ) कञ्चुकी—( उपसृत्य ) महाराज, शिशिरसुर-  
भिसलिलसंपूर्णोऽयं भृङ्गारः पानभाजनं चेदम् ।

युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्त्याप्रतीकारः ।

१४ राक्षसः—(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य च) भो., क्षत्रियस्त्वमिति मन्ये ।  
युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः संग्रामेषु प्रतिदिनम् । अतो नादेयं भवद्भ्यो  
२७ जलादिकम् । भवतु । छ.ययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन  
विगतकृमो भविष्यामि ।

द्रौपदी—युद्धिमदिए, वीएहि यहेसि इमिणा तालविन्तेण । [ बुद्धिमतिके,  
३० बीजय महर्षिमनेन तालवृन्तेन । ]

( चेदी तथा करोति )

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

**Yudhisthira**—( *Having seated himself* ) Halloa, who is here ho?  
( *Having entered with a pitcher* ) Chamberlain—( *Having drawn near* ) Your Majesty, here is a pitcher, filled with cool and fragrant water, and here a drinking bowl.

**Yudhisthira**—Sage, let your thirst be quenched [ lit., courted ].

**Demon**—( *Having washed his feet and having reflected, while sipping water* ) Oh, I suppose you are a Katriya.

**Yudhisthira**—Your honour has well found out.

**Demon**—And it is quite possible (*sulabha*) that every day in the battles you are losing your near relatives. Therefore water etc. must not be accepted from you. Let it be. I shall get rid of my fatigue by this very shade and by means of this wind that touches the cool billows of the Sarasvati

**Draupadi**—Buddhumatikā, fan the great sage with this fan  
( *The maid does so* )

**Demon**—Worthy lady, improper is such courtesy towards u-

३३ युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

राक्षस—मुनिजनसुलभेन कौतुहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धमवलोकयितुं पर्यटामि समन्तपञ्चकम् । अद्य तु बलवत्तया शरदातपस्यापर्या-  
३६ तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरगतोऽस्मि ।

( सर्वे विषादं नाटयन्ति )

कञ्चुकी—मुने, न खत्वेवम् । भीमसुयोधनयोरिति कथय ।

३९ राक्षसः—आः अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षगमात्रं विध्रम्य सर्वं कथयामि भवतो न पुनरस्य वृद्धस्य ।

४२ युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

Yudhisthira—Sage, tell us how [your honour is] thus fatigued.

Demon—With curiosity natural to the ascetic people, I wander about the Samantapanicaka in order to witness the duels of those worthy great Ksatriyas. But to-day, owing to the intensity of the autumnal sun, I have come [back], witnessing only in part (lit. unfinished) the mace-fight of Arjuna and Suyodhana.

(All gesticulate distress)

Chamberlain—Sage, not indeed [is this] so. Say ‘[the mace-fight] of Bhīma and Suyodhana.’

Demon—Ah, just without knowing the facts, how do you [dare to] stop me?

Yudhisthira—Great sage, tell, [do] tell.

Demon—Resting for just a moment I shall tell you all, but not to this old [man].

Yudhisthira—Tell [me], ‘[Was the fight] between Arjuna and Suyodhana?’

Demon—I have already said before that a mace-fight ensued between Arjuna and Suyodhana.

युधिष्ठिर — न भीमसुयोधनयोरिति ।

४६ राक्षस — वृत्त तत् ।

( युधिष्ठिरे द्रौपदी च मोहमुपगतौ )

कञ्चुकी—( सलिलेनासिन्धु ) समाश्रसितु देवो देवी च ।

४८ चेटी—समस्तसद् समस्तसद् देवी । [ समाश्रसितु समाश्रसितु देवी । ]  
( उभौ सश लभेते )

युधिष्ठिरः—किं कथयसि मुने, वृत्त भीमसुयोधनयोर्गदायुद्धमिति ।

५१ द्रौपदी—भव, कहेहि कहेहि किं वृत्तं तत् । [ भगवन्, कथय कथय किं वृत्तमिति । ]

राक्षस — कञ्चुकिन्, कौ पुनरेतौ ।

कञ्चुकी—एष देवो युधिष्ठिरः । इयमपि पाञ्चालतनया ।

५४ राक्षस—आ, दारुणमुपक्रान्तं मया नृशंसेन ।

द्रौपदी—हा ग्राह भीमसेन । [ हा नाथ भीमसेन । ] ( मोहमुपगता )

कञ्चुकी—किं नाम कथितम् ।

Yudhisthira—[What is it] not between Bhima and Duryodhana ?

Demon—That is [already] over

( Yudhisthira and Draupadi lose consciousness )

Chamberlain—[Sprinkling them with water] May Your Majesty take courage and the Queen [also]

Maid—May the Queen take courage, take courage  
( Both get [back] consciousness )

Yudhisthira—What do you say, sage, that the mace-fight between Bhima and Duryodhana is over ?

Draupadi—Divine Sir, tell [do] tell what has happened ?

Demon—Chamberlain, but who are these two ?

Chamberlain—This [is] His Majesty Yudhisthira. This also [is] the daughter of the Pāncāla [king]

Demon—Ah, ruthless as I am, I have commenced a dreadful thing

Draupadi—Alas, my lord, Bhimasena ! ( Faints away )

Chamberlain—What, pray was said [by you] ?

५७ चेटी—समस्तसद्गुण समस्तसद्गुण देवी । [ समाश्रयितुं समाश्रयितुं देवी । ]

युधिष्ठिरः—( सात्त्वम् ) ब्रह्मन्,

पदे संदिग्ध पद्मास्मिन् दुःखमास्ते युधिष्ठिरः ।

वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

राक्षसः—[ सानन्दमात्मगतम् ] अयमेव मे यत्नः । [ प्रकाशम् ] यदि  
त्वत्तुल्यं कथनीयं तदा संश्लेषतः कथयामि । न युक्तं वन्धुव्यसनं विस्तरे-  
३ णावेदयितुम् ।

युधिष्ठिरः—[ अश्रूणि मुञ्चन् ]

सयथा कथय ब्रह्मन् संक्षेपाद् विस्तरेण वा ।

वत्सस्य किमपि श्रोतुमेव दत्तः क्षणो मया ॥ १५ ॥

राक्षसः—श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुह्यगदाधोरघ्वनौ संयुगे

द्रौपदी—[ सहसोत्थाय ] ततो तदो । [ ततस्ततः । ]

Maid—May the Queen take courage, take courage.

Yudhisthira—( With tears ) [ O ] Brāhmaṇa,

While this word [ namely, 'over' ] remains ambiguous, Yudhisthira experiences agony. [ But ] when the truth ( *taṭva* ) regarding his dear brother is ascertained, he will be happy by abandoning his life. 14

Demon—( With joy. To himself ) Just this is my endeavour. ( Aloud ) But if I must needs tell, then I shall tell in brief, It is not proper to report in detail the calamity overtaking a relative.

Yudhisthira—( Shedding tears )

By all means, [ do ] tell, [ O ] Brāhmaṇa, whether in brief or in detail. This moment I assign for hearing anything [ however disastrous it may be ] about my dear brother. 15

Demon—Listen.

During [ the course of ] that fight between the Kaurava and Bhīma, in which there was a dreadful noise created by the huge maces— 16 line 1

Draupadī—( Getting up at once ) Then, [ what ] then ?

राक्षसः—(स्वगतम्) कथं पुनरनयोर्लब्धसञ्ज्ञतामपनयामि ।

३ (प्रकाशम्)

सीरी सत्वरमागतश्चिरमभूत् तस्याग्रतः सङ्गर ।

आलम्ब्य प्रियशिष्यतां तु हलिना सञ्ज्ञा रहस्याहिता

यामासाद्य कुरुक्षेत्रम् प्रतिवृत्तिं तु शासनारौ गतः ॥ १६ ॥

युधिष्ठिरः—हा वत्स वृकोदर । ( मोहमुपगतः )

द्रौपदी—हा णाह भीमसेन, हा मह परिभवपडीआरपरिचितजीविअ, जडा-

३ सुस्वअहिडिम्बकिम्भीरकीचअजरासधणिसूदन, सोअन्धिआहरणचाडुआर,  
देहि मे पडिवअणम् । [ हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित,

जटासुरवकहिडिम्बकिम्भीरकीचकजरासधनिपूदन, सौगन्धिकाहरणचाडुकार,  
६ देहि मे प्रतिवचनम् । ] ( मोहमुपगता )

कञ्चुकी—( साक्षम् ) हा कुमार भीमसेन, धार्तराष्ट्रकुलकमलिनीप्राणैर्ष्वर्ष,  
( ससन्नम् ) समाश्रयितुं महाराज । भद्रे, समाश्रयस्य स्वामिनीम् । महर्षे,

Demon — ( *To himself* ) How should I deprive these two of the consciousness they have regained ? ( *Aloud* )

The Plough-wielder [ Balarama ] arrived in [ great ] haste. For a long time the fight continued in his presence. But [ at last ] the Plough-holder, depending on : e actuated by affection for his pupil [ viz Duryodhana ] secretly gave a hint, taking [ advantage of ] which the best of the Kurus had his vengeance wreaked on the enemy of Duśśāsana. 16 lines 2, 3 & 4

Yudhisthira—Alas, dear brother Vrkodara ! ( *Faints away* )

Draupadi—Alas, my lord Bhimasena, 'alas' [ You ] who abandoned your life in retaliating the insult offered to me, [ O you ] the slayer of Jātāsura, Baka, Hidimba Kirmira, Kicaka and Jarāsandha, [ O you ] who humoured me by bringing the Srugandhika lotus, vouchsafe me a reply ( *Faints away* )

Chamberlain—( *With tears* ) Alas, Prince Bhimasena, the hail ( *praleya* ) shower ( *varsu* ) to the lotus plant in the form of the group ( *kulam* ) of the sons of Dhrtarashtra ! ( *In confusion* )

९ त्वमपि तावदाद्यास्य राजानम् ।

राक्षसः—( स्वगतम् ) आद्यास्यामि प्राणान् परित्याजयितुम् । ( प्रकाशम् )  
भो भीमाप्रज, क्षणमेकमाचीयतां समाद्यासः । कथाशेषोऽस्ति ।

१२ युधिष्ठिरः—( समाद्यत्य ) महर्षे, किमस्ति कथाशेषः ।

द्रौपदी—( प्रतिबुध्य ) मअत्रं, कहेहि कीदिसो कहासेसो ति । [ भगवन्,  
कथय कीदृशः कथाशेष इति । ]

१९ कञ्चुकी—कथय, कथय ।

राक्षसः—तनश्च गते तस्मिन् सुक्षत्रिये वीरसुष्ठमां गतिं, समप्रसंगदितं भ्रातृ-  
वधशोकजं वाग्धं प्रमृज्य, भ्रातृवधशोकादपहाय गाण्डीवं, प्रत्यप्रक्षनत्रच्छटाच-

१८ त्रितां तामेव गदां भ्रातृहस्तादाकृष्य, निवार्यमाणोऽपि संधिमुना वासुदेवेन,

May Your Majesty take courage. Good woman, console [ your ]  
mistress. Great sage, you also just console His Majesty.

Demon—( *To himself* ) I shall console him [ only ] to make  
him abandon his life. ( *Aloud* ) O elder brother of Bhima, let  
consolation be resorted to for [ just ] one moment. There is a  
remnant of the account [ yet to be told ].

Yudhisthira—( *Haring recovered* ) Great sage, what, is there  
a remnant of the story ?

Draupadī—( *Haring got [ back his ] consciousness* ) Divine  
Sir, [ do ] say of what kind the remaining part of the story is.

Chamberlain—Tell, [ O ] tell.

Demon—And then that excellent Ksatriya having attained  
the fate natural to ( lit easy to get for ) a warrior [ that  
is, death while fighting ], your younger brother Kiritin, the third  
[ Pāṇḍava ], having wiped off the tears which had copiously  
( *emergence* ) arisen and which had arisen from grief for the  
slaughter of his brother, and having thrown aside ( *apā* ) his  
Gāṇḍīva out of sorrow for his brother's slaughter, having taken  
out from his brother's hand that same mace which was smeared  
with a mass of fresh blood even while being dissuaded by  
Vāsudeva who was desirous of effecting peace, [ he ] began to

१ ' चीरवान् ' २ ' हते...गतिनुगते ' ३ न दृश्यते वाक्वाशोऽप्ये  
कथन—मुक्ते ।

आगच्छागच्छेति सोपहास भ्रमितगदाशङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहू-  
मान. कौरवराजेन, तृतीयोऽनुजस्ते किरीटी योद्धुमारब्ध. । अकृतिनस्तस्य  
२१ गदाघातान्निधनमुप्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रशलात्  
स्वर्धमारोप्य द्वारका नीत ।

युधिष्ठिर—साधु भो अर्जुन, तदेव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीव  
२४ परित्यजता । अहं पुनः केनोपायेन प्रीणयित्वागाद् हृदयमुत्साहयिष्ये ।

द्रौपदी—हा णाह भीमसेन, ण जुत्त दाणिं दे कणीअस भादर असिस्त्रिद  
गदाये दारुस्त सत्तुणो अहिमुह गच्छन्त उवेक्खिदुम् । [हा नाय भीमसेन, न  
२७ युक्तमिदानीं ते कनीयास आतरमशिक्षित गदाया दारुणस्य शरीरमिमुष  
गच्छन्तमुपेक्षितुम् । ] ( मोहमुगता )

राक्षस —ततश्चाह—

३० युधिष्ठिर —भवतु मुने. किमन पर श्रुतेन । हा तात भीमसेन, कान्तार

fight [ with Duryodhana ] as he [ Kiriti ] was being mockingly  
challenged, with the words ' Come on, come on ' by the Kaurava  
king, the grave sound of whose words was intensified ( *mūrcchita* )  
by the whiz of the mace, which was whirled by Kāmapālā [ that  
is, Balarāma ], anticipating his death from a stroke of  
[ Duryodhana's ] mace inasmuch as he was not skilled ( *akṛta* )  
[ in a mace fight ] was the son of Devaki, [ ever so ] partial to  
Arjuna, put with very great effort on his own chariot and taken  
to Dvārakā.

Yudhishtira—Well [ done ] O Arjuna, how well [ done ] At  
that very time was adopted by you, abandoning the Gāndivā bow  
the way by which to follow Vṛkodara. But giving up my life  
by what means shall I cheer up my heart ?

Draupadī—Alas, my lord Bhīmasena, it is not now proper  
for you to remain indifferent towards your younger brother, who  
is not trained in the mace [ fight ] while he is advancing in the  
face of a dreadful enemy  
( *Faints away* )

Demon—And then I—

Yudhishtira—Let this be [ deemed enough ], O sage ! what is

१ ' मातापुत्रमनन्या-मयदुःसहिष्य '

व्यसनवान्धव, हा मच्छरीरस्थितिर्विच्छेदकातर, जतुगृहविपत्समुद्रतरणयानपात्र,  
हा किर्मीरहिदिम्बासुरजरासंधविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर

निर्लज्जस्य दुरोदरव्यसनिनो वत्स त्वया सा तदा

भक्त्या मे समद्विपायुतवलेनाङ्गीकृता दासता ।

किं नामापकृतं मया तदधिकं त्वय्यद्य यद् गम्यते

त्यक्त्वानाथमयान्धवं सपदि मां प्रीतिः क्व ते साधुना ॥ १७ ॥

द्रौपदी—( संज्ञानुपलभ्योत्थाय च ) महाराज, किं एदं वदद् । [ महाराज,  
किमेतद् वर्तते । ]

३ युधिष्ठिरः—कृष्णे किमन्यत् ।

the use of hearing further than this? Alas, child Bhīmasena, [ my ] kinsman in the hardships of the forest [ life ], alas, [ you ] who were apprehensive ( *kātara* ) of a break in the [ good ] condition of my body, [ O ] vessel ( *pātra* ) for crossing ( *tarāṇa* ) over the sea in the form of the calamity of the lac-house, alas, victorious wrestler with Kirmira, the demon Hiḍimba and Jarāsandha, alas, elephant to the lotus-plant in the form of Kicaka and the younger brothers of Suyodhana,

Out of devotion for me, shameless and addicted to gambling as I was, by you, [ though ] possessed of the strength of an *ayuta* elephants with rut [ in their temples ], was at that time accepted, dear brother, that [ humiliating ] slavery. What injury, greater than that, has possibly been done by me to you today that you are going away, having suddenly abandoned me, [ now left ] without a protector and without a kinsman? Where is that [ well-known ] affection of yours now ? 17

Draupadi—( Having recovered consciousness and got up )  
Your Majesty, what is this that is happening ?

Yudhishtira—Kṛṣṇā, what else ?

१ 'सीदता' २ 'निर्वत्सलम्' ३ 'त्यक्त्वा नाथ सयान्धवं' ४ 'येनासि दूर गतः'



स कीचकनिपूदनो बकहिडिम्बकिर्मरिहा  
मदान्धमगधाधिपद्विदसंधिमेदाशनिः ।  
गदापरिघशोभिना भुजयुगेन तेनान्वितः  
प्रियस्तव ममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥ १८ ॥

द्रौपदी—( आकाशे दत्तदृष्टि ) णाह भीमसेन, त्वए किल मे केशा सज-  
मिदग्धा । ण जुत्त वीरस्य खत्तिअस्स पडिष्णाद सिद्धिहेदुम् । ता पडिवाळेहि  
३ म जाव उवसयामि । [ नाय भीमसेन, त्वया किल मे केशा सयमिनग्धा । न  
युक्त वीरस्य क्षत्रियस्य प्रतिज्ञात शिष्यलियितुम् । तत् प्रतिपालय मा  
यावदुपसर्गामि । ] ( पुनर्मोहमुपगता )

६ युधिष्ठिर—( आकाशे ) अम्भ पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचारी  
मामेकमनाथ विलपन्तमुत्सृज्य कापि गत । तात जरासंधशत्रो, किं नाम  
वैपरीत्यमेतावता बाढेनालयायुषि त्वयि समालोकित जनेन । अपवा मयैव  
९ बहुपलम्भम् ।

He, the killer of Kicrka, the slayer of Bika, Hicimba and  
Kirnura, the thunderbolt in breaking the joint of the elephant in  
the form of the lord of the Migadhras blind with pride, [he] who  
possessed ( *antatah* ) that [ well known ] pair of arms shining  
with the club like mice, [ he ] your loved husband, my younger  
and Arjuna's elder brother, has set, as is learnt ( *k la* ) 18

Draupadi—( *With her eye fixed in the sky* ) My lord Bhima  
sena, indeed by you have my hair to be tied up It is not proper  
for a valiant Ksatriya to grow slack with regard to what he has  
vowed Therefore wait for me till I approach ( *Again loses  
consciousness* )

Yudhisthira—( *In the air* ) Mother Prthā, has this courteous  
conduct of your son been learnt [ by you ] ? He has gone, where  
I do not know ( *apt* ), having abandoned me, who am alone, help-  
less and lamenting Dear child, the enemy of Jarāsandha, what  
possible total [ good ] change, contrary to your usual nature, was  
during this time observed by people in you, [ who ] we turned  
' out to be ' [ so ] short lived ? Or rather, I myself have found  
much [ in that direction ]

दत्त्वा मे करदीकृताखिलनृपा यन्मेदिनीं लज्जसे  
 द्यूते यच्च पणीकृतोऽपि हि मया न कुच्यसि प्रीयसे ।  
 स्थित्यर्थे मम मत्स्यराजभवने प्राप्तोऽसि यत् सदता  
 चत्सेतानि विनश्वरस्य सहसा दृष्टानि चिह्नानि ते ॥ १९ ॥  
 मुने, किं कथयसि । ( 'तस्मिन् कोरवमीमयो' ६।१६ इत्यादि पठति )  
 राक्षसः—एवमेतत् ।

३ युधिष्ठिर — धिरेस्मद्भागवेषानि । भगवन् कामपाल, वृष्णामज, सुभद्रभ्रात,  
 जातिप्रीतिर्मनसि न कृता क्षत्रियाणां न धर्मो  
 रुद्धं सटयं तदपि गणितं नानुजस्यार्जुनेन ।  
 तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहयन्ध  
 कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयीत्यम् ॥ २० ॥

That you blushed [ instead of becoming puffed up ] after  
 having given to me the [ entire ] earth with all its kings caused  
 to pay tribute that you, though indeed offered as a stake by me  
 in gambling, were not angry [ with me, but ] were pleased  
 [ instead ] that for maintaining my position you accepted the  
 post of a cook in the abode of the king of the Matsyas —these,  
 my dear brother, were the signs at once (*sahasa*) noticed by me  
 of you very much ( १९ ) exposed to destruction ( *nasirata* ) 19

Sage what do you say ? ( *Repeats vi 16* ' During [ the course  
 of ] that fight between the Kaurava and Bhima etc ' )

Demon—Thus is this '

Yudhisthira—I lie upon our fortune Divine Kamapala, elder-  
 brother of Krishna, brother of Subhadra,

Affection for relatives [ which up to this time I thought you  
 had ] was not allowed to enter your mind, nor was the duty of  
 Ksatriyas [ which requires them to remain neutral when two-  
 warriors fight ] that friendship also, which had grown between  
 your younger brother and Arjuna, was not shown any regard to  
 [ by you ] I grant that your tie of affection may be equal in the  
 case of both your pupils [ namely, Bhima and Duryodhana ] But  
 what attitude is this that you have become thus averse to me,  
 unfortunate as I am ? 20

१ ' विगलन्ति मागधयानि '

( द्रौपदीमुपगम्य ) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावा भवाव । मृच्छया किं मामेवमतिसधत्से ।

- ३ द्रौपदी—(सञ्ज्ञा लब्ध्वा) बन्धेदुणाहो दुःखो ह्यणरधिलभेण हत्येण दुःसासण-  
विमुक्त मे केसहस्तम् । हस्ते बुद्धिमदिष्ट, तव पञ्चस्त्र एव णाहेण पटिण्णादम् ।  
( कञ्चुकिनमुपेत्य ) अज्ज, किं सदित्थ दाव मे देवेण देवकीणन्दणेण पुणो वि  
४ केसबन्धण आरम्भीअदु त्ति । ता उण्णेहि मे पुण्णदामाह । विरएहि दाव  
कवरीम् । करेहि भअदोणाराअणस्स वअणम् । ण क्खु सो अलिअ सदिसदि ।  
अहवा किं मए सतत्ताए भणितम् । अचिरगद अजउत्त अणुगमिस्सम् ।  
५ (युधिष्ठिरमुपगम्य) महाराज, आदीवअ चिदाम् । तुम वि खत्तधम्म अणुबन्धन्तो  
एव णाहस्स जीविदहस्स अहिमुहो होहि । अहवा ज दे रोअदि । [ सञ्ज्ञा  
लब्ध्वा ] वध्नातु नायो दुर्योधनरुधिराद्रेण हस्तेन दुःशासनविमुक्त मे केसहस्तम् ।  
१२ हज्जे बुद्धिमतिके, तव प्रत्यक्षमेव माथेन प्रतिज्ञातम् । ( कञ्चुकिनमुपेत्य ) अयि,  
किं सदित्थ तावन्मे देवेन देवकीणन्दनेन पुनरपि केशबन्धनमारभ्यतामिति । तदु-  
पनय मे पुण्यदामानि । विरचय तावत् कवरीम् । कुरु भगवतो नारायणस्य  
१५ वचनम् । न खलु सोऽलीक सदिशति । अथवा किं मया सततया भणितम् ।  
अचिरगतमर्यापुत्रमनुगमिष्यामि । ( युधिष्ठिरमुपगम्य ) महाराज, आदीपय

( *Having approached Draupadi* ) O Pañcali, get up Let us just share our grief equally. Why do you thus deceive me by fainting ?

*Draupadi*—[ *Gaining [ back ] consciousness* ] Let my lord tie up, with [ his ] hand wet with Duryodhana's blood the mass of my hair loosened by Dussasana. Dear Buddhimattika, in your very presence was this vowed by my lord (*Having approached the Chamberlain*) Worthy Sir, what message, to be sure (*tavat*) was sent to me by the Lord the son of Devaki—that the tying of my hair should even again be begun ? Then bring me wreaths of flowers just arrange my braid carry out the word of the divine Nārāyaṇa. Not indeed would he send me a false message. Or rather, what has been said by me, tormented [with grief] as I am ? I shall follow my lord, who has but just gone (*Having approached Yudhiṣṭhira*) Your Majesty, kindle the pyre. You on your part while just following the duty of the Kṣātrīya caste, face [t]

चिताम् । त्वमपि क्षत्रधर्ममनुव्रज्यनेत्र नायस्य जीवितहरस्याभिमुखो मम । अथवा  
१८ यत् ते रोचते । ]

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामियं तस्मिन्नी  
चितासन्निभागेन सद्यवेदना । ममापि सज्ज धनुस्सनय । अलमथवा धनुषा ॥

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-

मादाय संयेति गदामपविष्य चापम् ।

भ्रातृप्रियेण कृतमद्य यद्वर्जनेन

श्रेयो ममापि हि तदेव कृतं जयेन ॥ २१ ॥

राक्षसः—राजन्, रिपुजयविमुखं ते यदि चेत्तस्मादा यत्र तत्र वा प्राणहयागं कुरु ।  
वृथा तत्र गमनम् ।

३ कञ्चुकी—विदुमुने, राक्षससदृश इदं भवतु ।

राक्षस—( समयम् । स्वगतम् ) किं ज्ञातोऽहमनेन । ( प्रकाशम् ) भोः-

man who deprived my lord of his life. Or rather, [ do ] what  
pleases you.

Yudhisthira—Pāncālī has said [ what is ] meet. Chamberlain,  
let the poor woman be made one with her agony bearable by  
providing her with a pyre. To me also bring the bow [ made ]  
ready [ for use ] . Or rather, away with the bow.\*

For ( *hi* ), that alone is better for me also [ to do ], which was  
done by Arjuna, attached to his brother [ Bhīma ] as he was, in  
battle to-day, after having thrown away his bow and taken up  
the mace red all over through being smeared with the blood from  
just his [ that is, Bhīma's ] body. Away with victory 21

Demon—King, if your mind is averse to [ making any at-  
tempts of winning ] victory over the enemy, then abandon your  
life either here or there [ that is at any other place ]. To no pur-  
pose is it to go there.

Chamberlain—Fie [ upon you ], sage. Your heart is like  
[ that of ] a demon.

Demon—( *With fear. To himself* ) What, am I known by him  
[ to be a demon ]? ( *Aloud* ) O chamberlain, with maces indeed

कञ्जुक्लिन्, तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयोः । जानामि च तयो-  
र्दग्धगदया भुजसारम् । दुःखितस्य पुनरस्य राजर्षेरपरमनिष्ठश्रवणं परिहरन्नेव  
व्रीमि ।

युधिष्ठिर—( वाष्पं विसृजन् ) साधु मङ्ग्यं, साधु । सुस्तिग्धमभिहितम् ।

५ कञ्जुक्ली—महाराज, किं नाम शोकान्वतया देवेन देवकल्पेनापि प्राकृतेनैव  
क्षय्यते क्षात्रधर्मः ।

युधिष्ठिर—आर्य जयधर,

शङ्क्यामि तौ परिघपीवरबाहुदण्डौ

विनेशशक्रपुरदशितवीर्यसारा ।

भीमार्जुनौ क्षितितले प्रविचेष्टमानौ

द्रष्टुं तयोश्च निधनेन रिपु कृतार्थम् ॥ २२ ॥

अपि पाञ्चालराजतनये, मधुर्नयप्राप्तशोभ्यदशे, यथा सदीप्यते पावकस्तथा

Thus the combat between Arjuna and Suyodhana commenced. And I know the strength of arms of both in [wielding] a mace. But I say so with a view to avoiding another unpleasant [news] being heard by this royal sage, who is [already] afflicted.

Yudhisthira—( *Shedding tears* ) Well [done] great sage well [done] [something] very full of affection has been said [by you]

Chamberlain—Your Majesty, why, pray (*nāma*), is a Kṣatriya's duty through blindness of grief, being abandoned by Your Majesty, though resembling a god even as by an ordinary man?

Yudhisthira—Worthy Jayandhara,

Shall I be able to see the Bhīma and Arjuna struggling hard (*para*) on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[ Bhīma and Arjuna ] with their club-like arms massed like a [city's] bolt (*parigha*) and with the essence of their valour displayed at the crisis of the lord of wealth [that is, Kṛatā] and Sakra [that is, Indra, respectively] ?

O daughter of the Pāṇḍala king [you] who have reached

सहितावेन व-धुजन समावयाव ।

- ३ द्रौपदी—अज्ज, करेहि दारुसचअम् । पज्जलीअदु चिदा । तुवरदि मे हिअज  
णाध पेक्खिदुम् । ( सर्वतोऽवलोक्य ) कह ण को विणाघेण विणा महाराअस्स  
वचन करोदि । हा णाह भीमसेण, ते एव एद राअउल तुए विरहिद परिअणो  
६ वि सउद परिहरदि । [ आर्य, कुरु दारुसंचयम् । प्रज्जाल्यता चिता । त्वरते मे  
हृदय नाय प्रेक्षितुम् । ( सर्वतोऽवलोक्य ) कय न कोऽपि नाथेन विना महाराजस्य  
वचन करोति । हा नाय भीमसेन, तदेवेद राजकुलं त्वया विरहित परिजनोऽपि  
९ साप्रत परिहरति । ]

राक्षस —सदृशमिदं भरतकुलं धूना यत् पयुःशुमरणम् ।

युधिष्ठिर —महर्षे, न कश्चिच्छृणोति तावदावयोर्नचनम् । तदिन्धनप्रदानेन  
१२ प्रसादं कियताम् ।

राक्षस —मुनिजनविरुद्धमिदम् । ( स्वगतम् ) पूर्णा मे मनोरथाः । यावदनुप-

a deplorable condition through my bad 'polity,' as the fire is enkindled, so shall we, just in each other's company, honour our kinsman [ namely Bhimasena ]

**Draupadi**—Worthy Sir, gather up wood Let a pyre be enkindled My heart hastes to see my lord ( *Having seen on all sides* ) How, nobody obeys the word of His Majesty in the absence of my lord Alas, my lord Bhimasena, this is the same royal family, [ but ] being deprived of you, even the servants are now avoiding it.

**Demon**—Proper is this for ladies of the Bharata family viz, following their husband in death

**Yudhisthira**—Great sage, nobody is even listening to our words Therefore let a favour be done [ us ] by providing fuel.

**Demon**—This is incompatible with [ the character of ] hermits. ( *To himself* ) My heart's longing is fulfilled Let me then

१ नास्तीदं वाक्यं क्वचित् २ 'अज्ज एसो तुए विणा महारत्तओ परिअणेण दि परिहवीअदि । ( अत्र एव त्वया विना महाराज परिजनेनापि परिभूयते । ) '

लक्षितः समिन्धयामि वह्निम् । ( प्रकाशम् ) राजन्, न शक्नुमो वयमिहैव  
१९ स्थातुम् । ( निष्क्रान्तः )

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्वचनं करोति । भवतु । स्वयमेवाहं दारुसंचयं  
कृत्वा चितामादीपयामि ।

१८ द्रौपदी—तुरवद् तुरवद् महाराजो । [ त्वस्तां त्वरतां महाराजः । ]

( नेपथ्ये कलकलः )

द्रौपदी—( समयमाकर्ण्य ) महाराज, कस्स वि एसो बलदग्गिदस्स वित्तमो  
२१ सत्तण्णिघोसो सुणीअदि । अवरं वि अण्णिअं सुणिदुं अत्ति णिम्बन्धो तदो  
विलम्बीअद्दु । [ महाराज, कस्याप्येव बलदर्पितस्य विषमः शङ्खनिर्घोषः श्रूयते । ]  
अपरमयमिय श्रोतुमस्ति निर्वन्धस्ततो विलम्ब्यताम् । ]

२४ युधिष्ठिर—न खलु विलम्ब्यते । उत्तिष्ठ ।

( सर्वे परिक्रामन्ति )

युधिष्ठिरः—अयि पाञ्चालि, अम्बायाः सरत्नीजनस्य च किञ्चित् सदित्थ  
२७ निवर्तय परिजनम् ।

( *yūdhishṭhira* ) unkindle the fire unobserved ( *Aloud* ) King, we are not  
able to remain here only. ( *Goes out* )

*Yudhisthira*—Kṛṣṇā, nobody obeys our word. Well, I shall  
myself having collected fuel kindle a pyre

*Draupadi*—May your Majesty make haste, make haste

( *A tumult behind the curtain* )

*Draupadi*—( *Listening in terror* ) Your Majesty, here is being  
heard the fearful ( *rumor* ) blast of a conch, belonging to some  
one who is full of pride of his strength. If [ there be ] an insist-  
ence [ on your part to ] hear another unpleasant [ news ] also,  
then may tarrying be done

*Yudhisthira*—Not indeed am I tarrying Get up

( *All walk about* )

*Yudhisthira*—Dismiss the servants, having given [ them ]  
some message [ to be conveyed ] to our mother and to your  
wives.

द्रौपदी—महाराज, एवम् एवं संदिसिस्सम्—‘जो सो वअहिडिम्बकि-  
र्मीरजडासुरजरासंघविजयमल्लो दे मज्जनपुत्तो सो मम हतासाए पक्खवादेण  
३० गदो’ ति । [ महाराज, अग्राये एवं संदेक्ष्यामि—‘यः स वक्रहिडिम्बकिर्मीर-  
जडासुरजरासंघविजयमल्लस्ते मध्यमपुत्रः स मम हताशायाः पक्षपातेन परलोकं  
गतः’ इति । ]

युधिष्ठिरः—भद्रे बुद्धिमतिके, उच्यतामस्मद्वचनादम्बा ।

येनास्ति तत्र जतुवेदमनि दीप्यमाने  
निर्वाहिता सह सुतेभुञ्जपोर्धलेन ।  
तस्य प्रियस्य बलिनस्तनयस्य पाप-  
माप्यामि तेऽप्य कथयेत् कथमीदृगन्यः ॥ २३ ॥

आर्य जयंधर, त्वया सहदेवसकाशं गन्तव्यम् । वक्तव्यं तत्रभवान् माद्वेयः  
कनीयान् पाण्डुमुल्लूहसतिः । सकलकुरुकुलकमलाकरदावानलो युधिष्ठिरः

**Draupadi**—Your Majesty, I shall thus send word to the mother: ‘He, who was your middle son, the well-known victorious wrestler with Baka, Hidimba, Kirmira, Jātāsura and Jarāsandha—[he] has gone to the yonder world owing to partiality towards me who am [so] wretched’ (*haiṣā*).

**Yudhisthira**—Good *Buddhimatikā*, tell mother at our bidding [thus]:

He by whom when that house of lac was [set] on fire, you were borne with your sons [away from it] by means of the strength of his arms, the evil (news) of [the death] of that mighty dear son of yours do I communicate to you. How can any one else [have the heart to] convey such [news to you]? 23

Worthy Jayandhara, you should go into Sahadeva’s vicinity and address that venerable younger son of Mādri, the Bṛhaspati of Pāṇdu’s family [thus] Yudhisthira, the forest-conflagration to the lotus-pond in the form of the entire Kuru family, while about to start for the other world, having closely (*auralam*) embracad, and smelt on the head, you who are his dear younger brother, who do not go against [his desire], who deserve ever to be blessed [by him], who are not bewildered in adversity as well



३ परलोकमभिप्रस्थितः प्रियमनुजमप्रतिकूल सततमाशक्षनीयमसमूह व्यसनेऽ-  
भ्युदये च धृतिमन्त भवन्तमविरलमालिङ्ग्य शिरसि चाघ्रायेद प्रार्थयते—

मम हि वयसा दूरेणोल्पः श्रुतेन समो भवान्  
कृतसहजया बुद्धया ज्येष्ठो मनीषितया गुरु । ७  
शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्धये  
मयि विरलता नेयः स्नेहः पितुर्भव वारिदः ॥ २४ ॥

अपि च बौलिशचरितस्यापि नित्याभिमानिनोऽर्धमेसदृशहृदयसारस्यापि ननु-  
रस्य ममाङ्गया वचने स्यात्तव्यम् । नानुगन्तव्यास्मत्पदवी । त्वया हि वत्स,

विस्मृत्यास्मान् श्वेतविशदया स्वाग्रजौ चात्मबुद्धया  
पिण्डान् पाण्डोस्वदकपृषतानशुगर्भान् प्रदातुम् ।  
दायादानामपि तु भवने यादवाना कुले वा  
कान्तारे वा कृतवसतिना रक्षणीय शरीरम् ॥ २५ ॥

as in prosperity and who are possessed of sturdiness (dharma)  
solicits this [of you]

By far my junior in age, you [are] my equal in learning my  
senior in intellect, cultivated as well as natural, my preceptor in  
wisdom (manisā) Making my hands buds [i.e. folding them] on  
the head do I beseech you therefore 'Let your affection toward-  
me reduced (viralaśām neyah) [and] be the offerer of water to  
our father [by continuing to live after me]' 24

Moreover, at my instance you should abide by the word of  
Nakula, though he is childish in his puerile conduct, is always  
conceited and though he has the essence of his heart [hard] like  
a stone. Our path ought not to be followed By you, indeed  
dear brother,

Having forgotten us and your elder brothers with your  
understanding clarified by learning, and taking your residence  
even in the house of our co-partners (dayada), or in the family  
of the Yādavas, or in a forest, ought your body to be preserved  
in order to [be able to] offer balls of rice [and] drops of water  
mixed with tears, to Pāpu 25

१ 'वयसः' २ 'सहजवृत्त्या' ३ 'सत्ये स्वार्थितस्य नित्यमभिमानिनः'  
४ 'भक्त्या' ५ 'श्रुतिविशदया प्रज्ञया सानुश्रव' ६ 'शीले पाण्डौ'

गच्छ जयधर, अस्मच्छरीरस्पृष्टिकया शापितोऽसि । भवताकाटहीनमिदमवश्य-  
मावेदनीयम् ।

द्रौपदी—हला बुद्धिमदिए, भणाहि मह वअणेण पिअसहीं सुभदाम्—‘वच्छाए  
उत्तराए चउत्यो मासो पैडिवण्णस्स गन्धस्स । तं एदं कुलपडिद्धाअव सावधान  
रक्ख । कदा वि इदो परलोअगदस्स ससुरउलस्स अह्माणं वि सलिलविन्दुदो  
‘व भविस्सदि’ ति । [ हला बुद्धिमतिके, भण मम वचनेन प्रियसखीं सुभदाम्—  
‘वत्साया उत्तरायाश्चतुर्यो मास प्रतिपन्नस्य गर्भस्य । तदेन कुलप्रतिष्ठापक  
सावधान रक्ष । कदापीत परलोकगतस्य अशुरकुलस्यात्माकमपि सलिलविन्दुदो  
‘१ भविष्यति’ इति ।

युधिष्ठिरः—( साक्षम् ) भोः कष्टम् ।

शास्त्रारोधस्थगितवसुधामण्डले मण्डिताशे  
पीनस्यन्धे सुसदृशमहामूलपर्यन्तवन्धे ।

Go, Jayandhara, you are conjured by the touch of our body  
You must necessarily tell this [ to Sahadeva ] without any loss  
of time

Draupadi—Friend Buddhimatika, say at my word to my  
dear friend Subhadra [ This is ] the fourth month since  
dear Uttara conceived. Therefore carefully protect this  
one who would firmly establish the family [The child to be born]  
would some time be the giver of drops of water to the family of  
our father-in law and to us also !

Yudhisthira—( With tears ) Oh, alas !

On the huge tree, that had covered the [ entire ] circle of the  
earth by means of the profuseness ( *rodhat* ) of its branches, that  
had decorated the quarters, that had a stout trunk and had the  
bond at its extreme end in the form of strong roots well worthy  
[ of itself ], through [ the decree of ] Fate, having been burnt,  
is, this person [ namely, Draupadi ], desirous of shade, fixing her

१ ‘अवण्णसत्ताए ( आपन्नसत्त्वाया )’ २ ‘सव्यघा नाविउले त निविस्सवेसि  
( सर्वथा नाभिक्षुले ता निविपसि )’ इति वाक्य पठ्यते कुत्रचिदस्य वाक्यस्य स्थाने ।  
३ ‘पर्यङ्क’

दग्ध दैवात् सुमहति तस्य सूक्ष्माङ्गुरेऽस्मि- ०

न्नाशाबन्ध कमपि कुरुते छायायार्थी जनोऽयम् ॥ २६ ॥

द्रौपदि, साधयेदानीमप्यवसितम् । ( कञ्चुकिनमवलोक्य ) आर्य जयधर-  
अस्मच्छरीरेण शापितोऽसि । तथापि न गम्यते ।

३ कञ्चुकी—(साक्रन्दम्) हा देव पाण्डो, तव सुतानामजातशत्रुभीमार्जुन  
नकुलसहदेवानामय दास्यः परिणाम । हा देवि कुन्ति, भोजराजमवनपताके,

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-

स्तस्येवापिलघार्तराष्ट्रनलिनीव्यालोलने दन्तिन ।

आचार्येण धृकोदरस्य हलिनोन्मत्तेन मत्तेन या

दग्ध त्वत्सुतकाननं ननु मही यस्याशयाच्छीतला ॥ २७ ॥

( रुदन्निष्क्रान्त )

युधिष्ठिरः—जयधर, जयधर,—

hope on an unreckonable (kamapi) slender sprout [that is,  
Uttara's fetus] 25

Draupadi, carry out now what has been resolved upon.  
( Having looked at the Chamberlain ) Worthy Jayandhara, you are  
conjured by our body Yet you are not going.

Chamberlain—( With loud cries ) Alas, Lord Papaṇ, this is  
the dreadful consequence that has overtaken your sons,  
Ajataśatru, Bhīma, Arjuna, Nākula and Sahadeva. Alas, queen  
Kuntī, the banner of the palace of the Bhoja king,

By the son of your brother, the elder brother of Śauri, the  
brother-in-law of the Gāndhārī widow, the preceptor of that ver-  
yrikodari who was in elephant in shattering away the lotus plant  
in the form of all the sons of Dhṛtarāstra—by [ such ] Plough  
holder, either in a frenzy ( unmatla ), or under [ the influence of  
intoxication, has been burnt the forest of your sons, through  
re-orting ( uṇṇaya ) to which, as you know ( nana ), the last  
[ remained ] cool ( vātala ) 2

( Goes out weeping )

Yudhishthira—Jayandhara, Jayandhara—

१ ' वृ ' २ ' वृ '

( प्रविश्य ) कञ्जुकी—आज्ञापयतु देवः ।

३ युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेनावन्ति मांगधेयानि नः । यदि कदाचिद् विजयी स्याद् वत्सोऽर्जुनस्तद् वक्तव्योऽस्मद्वचनाद् भवता ।

हर्षो हेतुः सत्यं भवति मम वत्सस्य निधने

तथाप्येव भ्राता सहजसुहृदस्ते मधुरिपोः ।

अतः क्रोधः कार्यो न खलु मयि च प्रेम भवता

२—( वनं गच्छेमां गाः पुनरकक्षणां क्षात्रपदवीम् ॥ २८ ॥

कञ्जुकी—यदाज्ञायति देवः । ( निष्क्रान्तः )

युधिष्ठिरः—( भिष्मि दृष्ट्वा । सहर्षन् ) कृष्णे, न नूद्वतशिखाहस्ताहृतात्मद्विधव्य-

३ सनिजनः समिद्धो भगवान् हुताशनः । तत्रेन्धनीकरोम्यात्मानम् ।

द्रौपदी—पसीदतु, पसीदतु महाराजो इनिणा अपच्छिमेण पणयेण । अहं दाव अगदो पवितामि । [ प्रसीदतु प्रसीदतु महाराजोऽनेनापश्चिमेन प्रणयेन ।

६ अहं तावदप्रतः प्रविशामि । ]

( Having entered ) Chamberlain—May Your Majesty command.

Yudhisthira—I say [ this ] because said it should be. Not however would our fortunes extend so far. If per-chance my dear brother Arjuna would be victorious, he should be addressed by you at our bidding [ thus ]:

It is true that the Plough-holder has been the cause of my dear brother's [ that is, Bhima's ] death. Yet he is the brother of your natural friend [ Kṛṣṇa ], the enemy of Madhu. Therefore anger should not indeed be entertained [ towards him ], nor affection towards me. Go to a forest, [ but ] follow not again the ruthless path of the Ksatriyas. 28

Chamberlain—As Your Majesty commands. (Goes out)

Yudhisthira—( Having seen the fire. With you, Kṛṣṇa, just see (nanu), the divine fire is enkindled, inviting with its hands in the form of flames risen high, afflicted people like us. Therein I make fuel of myself,

Draupadi—May Your Majesty be pleased, be pleased, to grant this (lit. with this) last request, Let me just enter [ the fire ] first.

युधिष्ठिर —सहितावेगाम्युदयमुपभोक्ष्यावहे ।

चेटी—हा भगवन्तो लोअवाला, परिताअह परिताअह । एसो क्खु सोमव-

९ सराएसी राअसूअसतण्णिदहव्ववाहो खण्डवसतण्णिदहुदवहस्स किरीडिणो जेद्धो  
भादा सुग्गहीदणामहेओ महाराअजुहिट्ठिरो । एसा वि पाञ्चालराअतणआ देवी  
वेदीमअसभवा जण्णसेणी । दुवे त्रि णिक्करुणजलणस्स णवेसेण इन्धणीहेन्ति ।

१२ ता परिताअह अज्जा, परिताअह । कथ णं को वि परिताअदि ( तयोरप्रत  
पत्तिवा ) किं व्यवसिद देवीए देवेण अ । [हा भगवन्तो लोकपाल, परित्रायण  
परित्रायणम् । एए खलु सोमनशराजपा राजसूयसतर्पितहव्यवाह खाण्डव-

१५ सतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनामधेयो महाराजयुधिष्ठि-  
एपापि पाञ्चालराजनया वेदीमध्यसभवा याज्ञसेनो । द्वावपि निष्करुणज्वलनत्वं  
प्रवेशेनेन्धनीभवत । तत् परित्रायध्वमार्या, परित्रायध्वम् । कथ न कोऽपि

१८ परित्रायते । ( तयोरप्रत पत्तिवा ) । किं व्यवसित देव्या देवेन च । ]

युधिष्ठिरः—अयि बुद्धिमतिके, यद् वसलेन प्रियानुजेन विना सदृश तव  
उत्तिष्ठोत्तिष्ठ भद्रे, उदकमुपानय ।

( चेटी तथा करोति । )

**Yudhisthira**—Let us enjoy the good fortune just in each other's company

**Maid**—Alas, divine guardians of quarters, save, [oh] say Here indeed His Majesty Yudhisthira a royal sage of the human race, who had gratified the fire (lit, oblation-bearer) by [performing] the Rājasūya sacrifice, who is the eldest brother of King that satisfied the fire by [offering him] the Khanāvā [fore t] whose name it is meritorious to utter; here also Queen Draupadi, the daughter of the Pāṇḍava king, who sprang from middle of the sacrificial altar,—even both [of the e] are become fuel to the ruthless fire by entering it. Therefore save yourselves, save How, nobody comes to save ' (Having fallen in of them) What has been resolved upon by the Queen and Majesty ?

**Yudhisthira**—O Buddhimitika [that has been resolved upon] what is proper in the bereavement of an affectionate dear brother Get up good woman, bring me [some] water

( The maid does so )

युधिष्ठिर — (पादौ प्रक्षाल्योपस्पृश्य च) एष तावत् सलिलाञ्जलेगाङ्गेयाय  
भीष्माय गुरवे । अयं प्रपितामहाय शान्तनवे । अयमपि पितामहाय विचित्र-  
२४ वीर्याय । (साक्षम्) तानस्तस्याधुनावसर । अयं तावत् स्वर्गस्थिताय सुगृहीत-  
नाम्ने पित्रे पाण्डवे ।

अद्यप्रभृति वारीदमस्मत्तो दुर्लभं पुनः ।

तात माद्यन्त्या सार्धं मया दत्तं निधीयताम् ॥ २९ ॥

एतज्जलं जलजनीलविलोचनाय

भीमार्यं भोस्तव ममाप्यविभक्तमस्तु ।

एकं क्षणं विरमं वत्स पिपासितोऽपि

पातु त्वया सह जवादयमागतोऽस्मि ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यरुनीं द्रष्टुम् । वत्स भीमसेन,

*Yudhishtira—(Having washed his feet and sipped water) This cavity-ful of water [I] first [offer] to the worthy (guru) Bhishma the son of Ganga This to Santanu, [our] great grand father This also [I offer] to our grand father, Vicitravirya. (With tears) Now is the turn of our father This again to father Pandu, of meritorious name who is [now] residing in heaven*

Let this water given by [but] difficult [for you] to be obtained from us from to day, [O] father, be drunk [by you] in company with mother Madri

मया पीत पीत' तदनु भवताम्बास्तनयुग  
मदुच्छिष्टेर्वृत्तिं जनयसि रसैर्वत्सलतया ।  
वितानेऽप्येव तव मम च सोमे विधिरभू—  
घ्रिवापाम्भः पूर्वं पिबसि कथमेव त्वमधुना ॥ ३१ ॥

कृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रोपदी—हञ्जे बुद्धिमदिए, उवणेहि मे सलिलम् । [हञ्जे बुद्धिमतिके, उपनय  
३ मे सलिलम् । ]

(चेटी तथा ऋति । )

द्रोपदी—( उरस्य जलाञ्जलिं पूरयित्वा ) महाराज, कस्त सलिलं देहि !  
३ [ महाराज, कस्य सलिलं ददामि । ]

युधिष्ठिर—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिधम् ।  
अभ्यापि येन गन्धार्या रुदितेषु सखीकृता ॥ ३२ ॥

By me was [ first ] sucked mother a pair of breasts, after  
that [ was it ] sucked by you Out of affection [ for me ] you  
used to make your living by means of savoury liquids that remain-  
ed after I had partaken of them Even in sacrifices ( *ritāna* )  
such was the procedure between you and me in [ the matter of  
drinking ] Soma [ But ] how now do you thus drink the funeral  
water first ? 31

Kṛṣṇa, you also give a cavity-full of water.

Draupadī—Dear Buddhimatikā, bring me water

( The maid does so )

Draupadī—( Having approached and filled the cavity, formed  
by joining her two hands, with water ) Your Majesty, to whom  
( shall I offer water ?

Yudhishthira—

To him offer the water, [ O ] Kṛṣṇā, by whom, as he suddenly  
departed for heaven, even our mother was made a companion of  
Gāndhārī in lamentations 32

१ पूर्वं २ ' गन्धारीरुदितेन '

द्रौपदी—णाह भीमसेन, परिजणोवणीद उदञ्ज समगस्त दे पादोदञ्ज होदु । [ नाथ भीमसेन, परिजनोपनीतमुदरु स्वर्गगतस्य ते पादोदक भवतु । ]

३ युधिष्ठिर — फाल्गुनाग्रज,

असमाप्तप्रतिज्ञेऽपि याते त्वयि महाभुजे ।

मुक्तकेदयेव दत्तस्ते प्रियया सलिलाञ्जलि ॥ ३३ ॥

द्रौपदी—उद्वेहि महाराज, दूर गच्छदि दे भाद्र । [ उत्तिष्ठ महाराज, दूर गच्छति ते भ्राता । ]

३ युधिष्ठिर — ( दक्षिणाक्षिस्यन्दन मूचयित्वा ) पाञ्चालि, निमित्तानि मे कथयन्ति ममाग्रयिष्यसि वृजोदरमिति ।

द्रौपदी—महाराज, सुनिमित्त भोदु । [ महाराज, सुनिमित्त भवतु ।

६ ( नेपथ्ये कलकल )

( प्रविश्य सभ्रान्त ) कञ्चुकी—परित्रायता परित्रायता महाराज । एष खलु

Draupadi—My lord Bhimarsena, let this water offered by a servant serve as the water for [ washing ] feet to you who have reached heaven

Yudhishthira—Elder brother of Phalguna

On you with long arms having gone away, though your vow was [ yet ] unfulfilled a cavity full of water is offered you by your beloved even with her hair [ still ] loose 33

Draupadi—Get up Your Majesty Your brother is going ahead

Yudhishthira—( Having gesticulated the throbbing of the right eye ) Pancali [ good ] omens proclaim to me that you will [ soon ] honour Vrkodara [ by going near him ]

Draupadi—Your Majesty, may it turn out to be an auspicious omen

( A tumult behind the curtain )

( Entering in excitement ) Chamberlain—May Your Majesty protect, [ oh ] protect Here indeed the wicked-souled wretch

१ ' अस्त गते '



दुरात्मा कौरवापसदः क्षतजामिधेक्पाटलिताम्बरशरीर समुच्छिन्नदिग्धमौग-  
९ गदाशनिर्यतकालदण्ड इव वृत्तान्तोऽत्रभवती पाञ्चालराजतनयामितस्तन-  
परिमार्गमाण इत एवामिर्गते ।

युधिष्ठिर — हा देव, ते निर्णयो जात. । हा गाण्डीमन्वन् । ( मुह्यति )

१२ द्रोणदी — हा अज्जउत्त, हा मम सअपरसअगाहदुल्लिद, पिअ भादुअ सभावेसि,  
णउण महाराअ इम दासजणअ । [ हा आर्यपुत्र, हा मम स्वयवरस्वयपाहदुल्लि,  
प्रिय भ्रातर सभावयसि । न पुनर्महाराजमिम दासजन च ] ( मोहमुग्धा )

१५ युधिष्ठिर — ( सज्ञा लब्ध्वा ) हा व स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्प्रेमल्ल,  
हा निपातकचोद्धरणनिष्फण्टकीकृतामरलोक, हा उदर्याश्रममुनिद्वितीयनपस,  
हा द्रोणाचार्यप्रियशिष्य, हा अस्त्रशिक्षावल्परितोपितगाङ्गेय, हा रावेयदुल्लभ-

of a Kurava with his garments and body reddened on account  
of a bath in blood and with his [ blood-] smeared and hence  
dreadful thunder-bolt-like mace upraised, [ looking ] like [ the  
god of ] Death [ himself ] with his destructive rod uplifted, and  
advancing even here, searching for the Pandava princess here  
and there

Yudhishtira— Oh, Fate, your decision is declared Alas, [ O  
you ] who wielded the Gāndāva as your bow. ( Faints )

Draupadi— Alas, my lord, alas, [ you ] who were so much  
humoured by me by means of voluntary acceptance [ as my  
husband ] at the ceremony of my personal choice [ of husband ]  
you honour your dear brother [ Bhimasena by following him ]  
but not His Majesty and this your servant ( namely, my self )  
( Loses consciousness )

Yudhishtira— ( Gaining consciousness ) Alas, my dear brother  
Savyasacin, alas wrestler who pounded the body of the three-  
eyed [ god viz Śiva ] alas [ you ] who made the world of immortal  
free of all enemies ( the thorns ) by exterminating the Nivātakas,  
alas [ you ] who are the second ascetic from among the tu-  
sages [ practising penance ] at the Badari hermitage, alas [ you ]  
the beloved pupil of Dronācārya, alas, [ you ] who pleased the  
of Gāṇḍī [ that is, Bhīsmā ] on the strength of your proficiency  
in the training in missiles, alas, [ you ] who proved to be the  
flower of renown to the lotus plant in the frow of the family of the

१८ लिनीप्रायेयवर्ष, हा गन्धर्वनिर्वातितदुर्योधन, हा पाण्डवकुलरुमलिनीराजहस-

तां घत्सलामनमिवाद्य विनीतमम्बां

गाढं च मामनुपगुह्य मयाप्यनुक ।

एता स्वयवरवधूं दधितामदृष्ट्वा

दीधप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥ ( मोहमुपगतः )

कञ्चुकी—मोः वष्टम् । एष कौरवाधमो यथेष्टमित एवामिर्वर्ते । सर्वथा सप्र-

त्ययमेव फाडोचित प्रतीकारः । चितासमीपमुपनयाम्यत्रभवतीं पाञ्चाडराजतन-

३ याम् । अहमप्येवमेवानुगच्छामि । ( चेटीं प्रति ) भद्रे, त्वमपि देव्या भानर-  
धृष्टद्युम्न नकुलसहदेवौ वा अवान्नुहि । अयं वा एवमवस्थिते महाराजेऽस्तमि-  
तयोर्भीमार्जुनयो कुतोऽत्र परित्राणाशा ।

६ चेटी—परित्ताहअ परित्ताहअ अजा । [ परित्रायष्व परित्रायष्वमायाः । ]

son of Radhā [ that is, Karna ], alas, [ you ] who rescued Duryo-  
dhana from the Gandharv's, alas, [ you ] who were the royal  
swan in the lotus-pond in the form of the family of the Pandavas,

Without having bowed respectfully ( *vinutam* ) to that affec-  
tionate mother [ of ours ], without having embraced me closely  
and while [ yet ] not addressed [ any words of fare-well ] by even  
me, and without having seen this beloved, your bride in her  
personal choice [ of husband ] how is it, dear brother, that you  
have gone on [ this ] long journey ? 34

( *Faints away* )

Chamberlain—Oh alas ! This wretch of a Kaurava is ad-  
vancing even in this direction as it pleases him ( *yathesham* )  
This alone is by all means the remedy suitable for the occasion  
now I shall take her ladyship the Pancala princess in the vicinity  
of the pyre I also shall follow them just in this way ( *To the  
maid* ) Good girl, you who find out [ in secret ] the Queen's  
brother Dhṛistadyumna, or Nishula and Sahadeva [ for protec-  
tion ] Or rather, while His Majesty is reduced to this condition  
and when Bhīma and Arjuna have ceased to exist, whence can  
there be [ any ] hope of effective ( *pass* ) protection ( *ram* ) here ?

Maid—Save, [ oh ] save, worthy sirs

१ सदसीमदृष्ट्वा, सदसीमदृष्ट्वा २ 'सर्वथाय प्रवदन्नाल.'

( नेपथ्ये । कलमलनन्तरम् ) भो भो, समन्तपञ्चकसंचारिण क्षतजासवमत्  
यक्षराक्षसपिशाचगृध्रजम्बूकायसभूयिष्ठा विरलयोधपुरपा, कृतमस्मदर्शनत्र-  
२. सेन । कथयत कस्मिन्नुद्देशे याज्ञसेनी सनिहिता । कथयाम्युपरक्षण तस्या ।

ऊरुं करेण परिघट्टयत सलीलं

दुर्योधनस्य पुरतोऽपहृताम्बरा या ।

दुःशासनेन कचर्पणमिन्नमोलि

सा द्रौपदी कथयत क पुन प्रदेशे ॥ ३५ ॥

कञ्चुकी—हा देवि यज्ञवेदिसमवे परिभूयसे सप्रत्यनाथा कुरुकुलरुद्धेन ।  
युधिष्ठिर—( सहसोत्थाय ) पाञ्चालि, न भेतव्य न भेतव्यम् ( सत्सवमम् )  
३. क' कोऽत्र भो । सनिपङ्क्त मे धनुःशनय । दुरात्मन् दुर्योधनहतक, आगच्छ  
गच्छ । अन्नयामि ते गदाशैशलसभृत मुजदर्पं शिलीमुखासारणे । अन्धश्च  
' रे। कुरुकुलङ्गार.

( Behind the curtain After a noise ) O you, thinned fighting  
people wandering about the Samantapancaka and mostly mixed  
( bhāyistha ) with the Yājñas, demons, goblins, vultures, jackals  
and crows [ all ] intoxicated with the beverage ( asava ) of  
blood, enough of being distressed at our sight Tell [ me ] in  
which region Yajñaseni is present I tell you her characteristic

[ She ] who had her garment removed in the presence of  
Duryodhana, as he was sportively patting his thigh with his  
hand, and whose braid was dishevelled by Duśśānana dragging  
her by the hair—tell [ me ] then—( punaḥ ), in which region that  
Draupadi [ it is present ] 35

Chamberlain—Alas, Queen, born of the sacrificial altar,  
having no protector you will now be insulted by this stain on the  
Kuru-family

Yudhisthira—( Having got up all at once ) Pañcālī, be not  
afraid, be not afraid ( With excitement ) Hāloa, who is here, ho ?  
Bring my bow with the quiver [ You ] wicked-souled accursed  
Duryodhana, come on, come on I shall remove your pride of [ the  
strength of ] arms, augmented by skill in [ the use of ] the mace,  
by means of a shower of sharp arrows. And another thing O  
charcoal [ that is, dark spot ] to the Kuru family,

१ 'ऊरु' २ 'दुःशासनस्य कचर्पणमिन्नमोलि.'

प्रियमनुजमपश्यंस्तं जरासंधशत्रुं  
 क्रुपितहरकिरातद्वेषिणं तं च वत्सम् ।  
 त्वमिव कटिनचेताः प्राणितुं नास्मि शक्नो  
 न तु पुनरपहतुं वाणधर्पैस्तवास्त्र ॥ ३६ ॥

( ततः प्रविशति मदापाणिः श्वतःसिक्तमर्बाद्भो भीमसेनः )

भीमसेनः—ननु भोः समन्तपञ्चकसंचारिणः सैनिकाः, कोऽयमावेगः ।

रक्षो नाहं न भूतं रिपुरुधिरजलाह्लादिताङ्गः प्रकामं  
 निस्तीर्णोऽप्रतिज्ञाजलनिधिगहनः क्रोधनः शत्रियोऽस्मि ।  
 भो भो राजन्यवीराः समरशिरिशिखादग्धशेराः कृतं व-  
 खासेनानेन लीनैर्दतकरितुरगान्तर्द्वितैरास्यते किम् ॥ ३७ ॥ )

कथयन्तु भवन्तः कस्मिन्नुद्देशे पाञ्चाली निष्ठति ।

Not seeing that beloved younger brother, the killer of Jarāsandha, and that [ other ] dear brother, the enemy of the enraged hunter in the form of Hara, I am not able, like you, who are [ so ] hard-hearted, to [ continue to ] live; but not [ that I am not able ] to deprive you of your life with showers of arrows.

36

(Then enters Bīmasena, mace in hand, all his limbs smeared with blood)

Bhīmasena—Why, you soldiers wandering about the Samantapañcaka, what [ is ] this excitement ( āreṅgaḥ ) ?

I am neither a demon, nor a ghost. [ But ] I am [ only ] a wrathful ( krodhana ) Ksatriya, whose limbs are filled with delight by the water in the form of his enemy's blood and who has [ now ] completely ( nir ) crossed over the vast ( gahana ) ocean of his great ( uru ) vow. O you princely warriors, ho ! Survivors ( śeṣāḥ ) of those that were burnt in the flames of the fire of war, away with this apprehension of yours Why are you lying crouchingly, screened ( antarkṣita ) by [ the bodies of ] the elephants and horses slain ?

37

May you tell [ me ] in which region Pāncālī is staying ?

द्रौपदी—( लब्धसज्ञा ) परितापदुः परितापदुः महाराजो । [ परित्रायतां  
३ परित्रायतां महाराजः । ]

- कञ्चुकी—देवि पाण्डुस्तुपे. उत्तिष्ठोत्तिष्ठ । संप्रति श्रुतिं चिताप्रवेश एव  
श्रेयान् ।

४ द्रौपदी—( सहसोत्थाय ) कंहं ण संभावेमि अज्जवि चिदासमीपम् । [ कथं  
न संभावयाम्यद्यापि चितासमीपम् । ]

युधिष्ठिरः—कः कोऽत्र भोः । सनिपङ्गं धनुरुपनय । कथं न कश्चित् परिजनः ।

५ भवतु । बाहुयुद्धेनैव दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि । ( परिक्रं  
वप्राति )

कञ्चुकी—देवि पाण्डुस्तुपे, संयम्यन्तामिदानीं नयनपथावरोधिनो दुःशासना-  
१२ वदुया मूर्खजाः । अस्तमिता संप्रति प्रनीकाराशः । द्रुतं चितासमीपं संभावय ।

युधिष्ठिरः—कृष्णे, न खल्वनिहतं तस्मिन् दुरात्मनि दुर्योधने संहर्तव्याः केशाः ।

*Draupadi—( With consciousness gained ) May Your Majesty  
protect [ me ], protect [ me ]*

*Chamberlain—My Queen, daughter-in-law of Pāṇḍu, get up,  
get up. Now entrance into the pyre quickly is itself better  
[ for you ].*

*Draupadi—( Having risen at once ) How is it that I yet do  
not honour the vicinity of the pyre [ by reaching there ] ?*

*Yudhisthira—Halloa, who is here, ho ? Bring the bow along  
with the quiver. How, none of the attendants is here ! Well,  
having closely embraced the evil-souled one in a fight with arms,  
I shall throw him into the fire. ( Girds up his loins )*

*Chamberlain—My Queen, daughter-in-law of Pāṇḍu, let  
your hair, which were [ formerly ] pulled by Duśśāsana, be now  
tied up, obstructing as they are the vision of your eyes. Vanished  
[ altogether ] is the hope of retaliation now. Quickly [ honour  
i. e. ] proceed to the vicinity of the pyre.*

*Yudhisthira—Kṛpā, not indeed should your hair be tied up  
so long as that evil-souled Duryodhana is not slain.*

भीमसेन—पाञ्चालि, न खलु मयि जीवति सहर्तव्या दुःशासनविलुप्ति  
२५ वेणिरात्मपाणिना । तिष्ठतु तिष्ठतु । स्वयमेवाह सहस्रानि ।

( द्रौपदी मयादपसर्पति । )

भीमसेन—तिष्ठ तिष्ठ मोह । काधुना गम्यते । ( केशेषु मदीतुमिच्छति । )

३८ युधिष्ठिरः—(वेगाद्भीममालिङ्ग्य) दुरात्मन्, भीमार्जुनशयो, सुयोधनहतरु,  
आशौश्यादनुदिनं जनितापराधो  
मत्तो बलेन भुजयोर्दंतराजपुत्रः ।  
आसाद्य मेऽन्तरमिदं भुजपञ्जरस्य  
जीमन् प्रयासि न पदात् पदमद्य पाप ॥ ३८ ॥

भीमसेन—कयमार्य. सुयोधनशङ्कया क्रोधाग्निर्दयं मामालिङ्गति । आर्य,  
प्रसीद प्रसीद ।

३ कञ्चुकी—(उत्सृज्य । सहर्षम्) महाराज, वर्मसे । अयं खन्वायुष्मान् भीम-

Bhīmasena—Pāncālī, not indeed should the braid, disordered by Duśśāsana, be tied up by your own hand, while I am alive. Let it be [ as it is ], let it be I shall just myself tie it up.

( Draupadī moves away in terror )

Bhīmasena—Stay, [ oh ] stay, [ you ] timid woman Where are you going now ? ( Desires to grasp her by her hair. )

Yudhishthira—( Having clasped Bhīma with impetuosity ) Evil-souled one, killer of Bhīma and Arjuna, accursed Suyodhana,

Having fallen within the enclosure of the cage of my arms, you will not, [ O ] sinner, go away alive [ even ] a single step ( lit, from a step to a step ) to-day—[ you ] who, from your very childhood, have inflicted wrong [ on us ] day after day, who are intoxicated with the strength of your arms and who have killed the princes [ namely, Bhīma and Arjuna ] 38

Bhīmasena—How, my noble brother is through rage mercilessly clasping me, suspecting me to be Suyodhana. My noble brother, be pleased, be pleased.

Chamberlain—( Having drawn near. With joy. ) Your Majesty, you are to be congratulated. Here indeed is long-lived

सेनः सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः । अल्पधुना संदेहेन ।  
 चेटी—देवि, णिवट्टीअदु णिवट्टीअदु । एसो कखु पूरिदपडिण्णाभारो णाहो  
 ६ दे वेणीसंहारं कादुं तुमं एव्व अण्णसेदि [ देवि, निर्वर्त्यतां निर्वर्त्यतान् । एष  
 खलु पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विध्यति । ]

द्रौपदी—इहो, किं म अलीअवअणेहि आसासेसि । [ इहो, किं मामलीकवच-  
 ९ निराशासपसि । ]

सुधिष्ठिरः—अयंधर, अपि सयं नायमनुजद्वेपी मम वेरी दुर्योधनहतकः ।  
 भीमसेनः—देव, अजातशत्रो, भीमार्जुनगुरो, कृतोऽद्यापि दुर्योधनहतकः ।  
 १२ मया हि तस्य दुरात्मनः

भूमौ क्षितं शरीरं निहितमिव मसृक्चन्दनाभं निजाङ्गे  
 लक्ष्मीरायं निषिक्त्वा चतुरुदधिपयःसीमया सार्धमुभयां ।

Bhīmasena, whose entire body is reddened with the blood of  
 Suyodhana and whose personality can [ therefore ] be with diffi-  
 culty seen [ i. e. recognised ]. Away with doubt now.

Maid—My Queen, turn back, turn back. Hero indeed your  
 lord, who has carried out the responsibility of his vow, is hunting  
 just after you in order to effect the tying of your hair.

Draupadī—Dear, why do you console me with false words ?

Yudhisthira—Jayandhara, is it true that this is not my  
 enemy, the accursed Duryodhana, the killer of my younger  
 brothers ?

Bhīmasena—Your Majesty Ajātasatru, elder brother of  
 Bhīma and Arjuna, whence can there be the accursed Duryo-  
 dhana even now ? For, by me, of that wicked-souled one.

The body was thrown on the ground; the blood, resembling  
 sandal paste, was applied to ( lit. placed on ) my own body; the  
 Royal Splendour, along with the earth with the waters of the  
 four oceans as the boundary has been devolved upon my noble  
 brother; the cravins, friend, warriors, [ and ] the whole of this

भृत्या मित्राणि योधा. कुरुकुलमखिल दग्धमेतद् रणाग्नौ ०  
नामैकं यद् ब्रवीषि क्षितिप तदधुना धार्तराष्ट्रस्य शेषम् ॥३९॥

( युधिष्ठिर स्वेर मुक्त्वा भीममवलोक्य त्रश्रुणि प्रमार्जयति । )

भीमसेन — ( पादयो पतित्वा । ) जयत्वार्य ।

३ युधिष्ठिर — कस, राण्यजलान्तरितनयनत्वान्न पश्यामि ते मुखचन्द्रम् ।  
कथय कच्चिजीवति भवान् सम किरीटिना ।

भीमसेन — निहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च ।

६ युधिष्ठिर — ( पुनर्गाढमालिङ्ग्य ) तात भीम,  
रिपोरास्ता तावन्निधनमिदमारयाहि शतश.  
प्रियो भ्राता सत्य त्वमसि मम योऽसौ यकरिपु ।

८ भीमसेन — आर्य, सोऽहम् ।

Kuru family—[ all these ] have been burnt in the fire of war.  
That name alone, which you utter, is, [ O ] Lord of Earth, what  
now remains of [ that ] son of Dhrtarastra ' 39

( Yudhsthira having slowly let him off [and] looking at Bhima  
wipes away his tears )

Bhimasena—( Having fallen at his feet ) May victory attend  
my noble brother

Yudhsthira—Dear brother owing to my eyes having been  
screened with tears I cannot see the moon of your face Tell  
[ me ] whether I can hope ( kaccit ) you are alive along  
with Kṛitn

Bhimasena—When you have become King with the party  
( pakṣa ) of all your enemies killed Bhima lives and Arjuna [also]

Yudhsthira—( Having again embraced [him] closely ) Dear  
Bhima,

Let alone the destruction of the enemy for a while ( tat at )  
Tell me this a hundred times Are you really my dear brother,  
he who was that [ wellknown ] enemy of Baka ? 40 ( lines 1 2 )

Bhimasena—My noble brother, I [am] that [ one ]



✱ युधिष्ठिर —

जरासंधस्योर सरसि रुधिरासारसलिले  
तदाघातक्रीडाललितमकर संयति भवान् ॥ ४० ॥

✱ भीमसेन — आर्य, स एवाहम् । तन्मुञ्चतु मामार्य क्षगमेकम् ।

✓ युधिष्ठिर — किमपरमवशिष्टम् ।

✓ भीमसेन — सुमहदवशिष्टम् । सयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्ट केशहस्तम् ।

✓ युधिष्ठिर — गच्छतु भवान् । अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम् ।

✓ भीमसेन — (द्रौपदीमुपसृज्य) देवि पाञ्चालराजतनये, दिष्टया वर्धसे रिपु-कुलक्षयेण । अल्मलमेवविध मामालोक्य त्रासेन ।

✱ कृष्ण येनासि राक्षसवसि नृपशुना तेन दुःशासनेन  
स्त्यानान्येतानि तस्य स्पृश मम करयो पीतशेषाण्यसृञ्चि ।

Yudhisthira—

"Are you [really] the same [who] in [one] battle (*sanyati*) [proved to be] the crocodile skilful (*lalita*) in the sport of dashing against the banks, in the like of Jara-sandha's chest, with water in the form of a stream of blood" 40 (lines 3-4)

Bhimasena—Noble brother? I am that same [person]. Then, may my noble brother release me for one moment.

Yudhisthira—What else has remained [to be yet done]?

Bhimasena—A great deal has remained. I shall just tie up Pāṇchāl's mass of hair, which was [formerly] pulled by Dussāsana, with this hand [of mine] which is wet with Suyodhana's blood.

Yudhisthira—May your honour go. Let the poor woman experience the festive occasion of the tying of her hair.

Bhimasena—(Hiring draun near Draupad.) My Queen, daughter of the king of the Pāṇchāl, you are happily to be congratulated upon the destruction of our enemy's family. Away, [then] with apprehension at being me in this condition.

Touch the conglutinated [treasures of] blood on my hands the remnant of what I have drunk, of this notorious (*lena*) Dussāsana, the brute of a man, by whom you were [formerly] dragged

५ कान्ते राक्षः कुरुणामपि रुधिरमिदं मद्भृदाचूर्णितोरो-  
रङ्गेष्वङ्गेषु सक्तं तव पैरिभवजस्थानलस्योपशान्त्ये ॥ ४१ ॥

६ बुद्धिमतिके, क सा भानुमती योपहसति पाण्डवदारान् । भवति यज्ञवेदिसंभवे,  
द्रौपदीः—आणवेदु णाहो [ आज्ञायतु नाथः । ]

७ भीमसेनः—स्मरति भवती यत् तन्मयोक्तम् । ( 'चञ्चद्भुज-' १।२१ इत्यादि  
पठति )

८ द्रौपदीः—<sup>नाथ</sup>णाह, <sup>न</sup>ण केवलं स्मरामि । <sup>अणुह्वामि</sup>अणुह्वामि <sup>अ</sup>अ णाहस्स पसादेण  
९ [ नाथ, न केवलं स्मरामि । अनुभवामि च नाथस्य प्रसादेन । ]

भीमसेनः—( वेणीमवधूय ) भवति, संयम्यतामिदानीं धार्तराष्ट्रकुलकाल-  
रात्रिर्दुःशासनविलुप्तितेयं वेणी ।

१० द्रौपदीः—णाह, विस्मरिदस्मि एदं व्यावारम् । णाहस्स पसादेण पुणो वि-  
सिक्खिस्सम् । [ नाथ, विस्मृतास्येतं व्यापारम् । नाथस्य प्रसादेन पुनरपि  
शिक्षिष्ये । ]

in the assembly of kings. Here, my beloved, is also the blood of  
the king of the Kurus, whose thighs were pounded by my mace,  
sticking to every limb [ of mine ] in order to extinguish the fire,  
arising out of your insult. 41

Buddhimatikā, where is that Bhānumatī, who mocks at the  
wife of the Pāṇḍavas ? Your Ladyship, sprung from sacrificial  
altar—

• Draupadi—May my lord command.

Bhīmasena—Does your ladyship remember what I said ?  
( Recites i. 21 ' Cancadbhuja etc. )

Draupadi—My lord, not only do I remember [ it ], but am  
also ( ca ) experiencing [ it ] through my lord's favour.

Bhīmasena—( Shaking her braid ) Honoured lady, let this  
braid, dishevelled by Duśśāsana, the night of destruction to the  
group ( kulam ) of Dhṛtarāstra's sons, be now tied up.

Draupadi—My lord, I have forgotten this act. I shall learn  
it even again through lord's they favour of my lord.

(भीमसेनो वेणीं बध्नाति )

१२ ( नेपथ्ये ) महासमरानलद्रग्धशेषाय स्वस्ति भवतु राजन्यकुलस्य ।

क्रोधान्धैर्यस्य मोक्षात् क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि  
प्रत्याशं मुक्तकेशान्यतुल्यमुज्ज्वलैः पार्थिवान्त पुराणि ।

कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरुणां  
सोऽयं बद्धः प्रजानां विरमतु निधनं स्पष्टित राक्षसं कुलेभ्यः ॥४२॥

युधिष्ठिरः—देवि, एष ते मूर्खजानां संहारोऽभिनन्दितो नभस्तलचारिणा  
सिद्धजनेन ।

( ततः प्रविशत कृष्णार्जुनौ )

१ कृष्णः—( युधिष्ठिरमुपगम्य ) विजयता निहतसकलरातिमण्डलं सद्भुजो  
युधिष्ठिरः ।

अर्जुन —जयत्वार्यः ।

( *Bhīmasena ties up [ her ] braid of hair* )

( Behind the curtain ). May happiness attend the princely families that have remained from among those that have been burnt in the fire of the great war

Here is tied Kṛṣṇa's mass of hair, the companion of enraged Yama and the [ portentous ] comet to the Kurus—[ the mass of hair ] through whose unloosening by the sons of Paṇḍu of matchless strength of arms, blinded with rage and those by whom have been slain lords of men, [ numerous ] royal harems were made to have their hair unloosened in every quarter ( *pratyāsam* ) 'Let [ therefore ] the destruction of subjects [ now ] cease May happiness attend the families of kings'

Yudhisthira—My Queen, here the tying of your hair is greeted by the Siddha folk, moving in the surface of the sky.

( Then enter Kṛṣṇa and Arjuna )

Kṛṣṇa—( Having gone near Yudhisthira ) May victory attend Yudhisthira, in company with his younger brother,—[ Yudhisthira ] who has the circle of all his enemies killed

Arjuna—May victory attend my noble brother

१ 'चैव' २ 'क्षुब्धनरपतिभिः' ३ 'न्यनुदिनमधुना' ४ 'दिष्टम्'

६ युधिष्ठिर—( विलोक्य ) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी ।  
भगवन् अभिवादये । ( किरीटिनें प्रति ) एहि एहि वत्स । ( अर्जुनः प्रणमति )

युधिष्ठिरः—( वासुदेवं प्रति ) देव, कुतस्तस्य विजयादन्यद् यस्य भगवान्

९ पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।

कृतगुरुमहदादिक्षोमसंभूतमूर्तिं

गुणिनमुद्यनाशस्थानहेतुं प्रजानाम् ।

अजममरमचिन्त्यं चिन्तयित्वापि न त्वां

भवति जगति दुःखी किं पुनर्देव हृष्टा ॥ ४३ ॥

( अर्जुनमादिह्य ) वत्स, परिष्वजस्व माम् ।

कृष्णः—महारान् युधिष्ठिर,

*Yudhisthira—( Having seen ) Oh, [ here have arrived ] the divine Lotus-eyed [ Lord ] and my dear brother Kiritin. Divine [ Lord ], I bow to you. ( To Kiritin ) Come on, come on, my dear brother.*

*( Arjuna bows down. )*

*Yudhisthira—( To Vāsudeva ) Lord, whence can there arise anything else than victory of him whom the divine Ancient Man, Nārāyaṇa, blesses with auspicious things ?*

Even after having [just] meditated on you whose form (*mūrti*) has arisen out of a disturbance (*kṣobha*) [of the Primordial Matter] that has made (*kṛta* i. e. brought into existence) the great Mahat (i. e. Cosmic Intelligence) etc. (*ādi*). [you] who are possessed of the [three] constituents (*guṇa*), [you] who are the cause of the rise (i. e. creation), destruction and maintenance of the creatures, [a person] does not become unhappy in the world—how again [would he be so] O shining one (*deva*), on having seen you ? 43

*( Having embraced Arjuna ) Dear brother, embrace me.*

*Kṛṣṇa—Your Majesty Yudhisthira,*

वैयासोऽयं भगवानमी च मुनयो वाल्मीकिरामादयो  
धृष्टद्युम्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिता ।

प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयैः सम  
स्वन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चारांकरक्षसा व्याकुलीकृतं भवन्तमुपलभ्यार्जुनेन सह स्वरितर-  
मायात ।

३ युधिष्ठिर—कथं चार्वाकेण रक्षसा वयमेव विप्रलब्धाः ।

भीमसेन —(सरोषम्) कासौ धार्तराष्ट्रसखो राक्षस पुण्यजनापसदो येना-  
र्यस्य महाश्वित्तिविभ्रमं कृतम् ।

६ कृष्ण —निगृहीतं स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्माद्  
परं समीहितं संपादयामि ।

Here have arrived for your coronation the divine Vyāsa and the sages Valmīki [Parāśu—] Rama and others, and the commanders of the army headed by Dhṛtadyumna and led by the sons of Madri along with the obedient-to-command families of the Magadha Matsya and Yadavas who have supported on their shoulders pitchers of water from holy place 44

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Caraka.

Bhīmasena—(In anger) Where is that demon the friend of the son of Dhṛtarāstra wretch (apasada) of a holy man (puṇyajaṇa—or, lowest of demons) by whom was created great distraction of mind in my noble brother?

Kṛṣṇa—That villain has been seized by Nīkula. Then tell [me], Your Majesty what desire [of yours] further than this shall I accomplish?

‘अस्य श्वासस्य स्थानम्’ एतं शब्दं भगवन्तो व्यासवाल्मीकिरामदम्यराज-  
प्रभृत्या मदपय कल्पिताभिप्रेक्ष्यमद्गला नकुलमुदेवमान्यक्रिप्रनुत्ताश्च मनान्तरा-  
रादयमस्यमागधकुलतमराश्च गजकुमाः स्वन्धोत्तम्भिततीर्थवारिकलशास्त्राभिषेकाय  
प्रापयन्ति’ इति गद्यभाषायां कथञ्चित् ।

युधिष्ठिरः—ने किंचिद् ददाति भगवान् प्रसन्नः । अहं तु पुण्यसाधारण्य  
९ बुद्ध्या संतुष्ट्यामि । न खन्वतः परममर्थयितुं क्षमः । पश्यतु देवः ।

प्रोधान्यैः सकलं इतं रिपुकुलं पञ्चाक्षतास्ते वयं  
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकासार्णवः ।  
त्वं देवः पुरुषोत्तमः सुकृतिन मामाहतो भापसे  
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥ ४५ ॥

तथापि प्रीतश्चैव भगवान्स्तदिदंस्तु ।

( मस्तवान्यम् )

अरुणमरक्धान्तं जीव्याञ्जनः पुरुषायुष-  
भयतु चै भवदुक्तिर्द्वैतं विना पुरुषोत्तम ।

Yudhishthira—There is nothing the divine Lord does, not grant, when [ he is ] pleased. As for my-self, I am satisfied, [characterized as I am] with an under-standing which is common to [ all ] men. Indeed I am not able to ask for anything further. May the Lord [ just ] see.

The entire family of the enemies has been killed by [ us ] blundered with anger; we five [remain] the same, unrounded. The ocean of humiliation (*niskāra*) = Pancala, brought on by my faulty [ lit. bad ] polity (*durnaya*), has been crossed. You, Lord Purusottama, are speaking with kind regards to me, who am [therefore really so much] possessed of merit (*sukṛti*). What else, higher than this, can I possibly (*nāma*) solicit from the divine Lord, who is pleased [ with me ] ? 45

Even then if the divine Lord is [so] pleased, let this be.

( The Actors' Sentence )

May people live [ the full span of ] man's life [ that is, a hundred years ] without wretchedness (*a kṛpāsam*) and not tired by illness (*vyādh*). And my devotion to you, free from division (*divanta*), prevail [in the world, O] Purusottama. May the king be

१ 'एव दुर्जगदाज' इत्यधिकम् । २ 'अरुणमरुतिः' नाम्ने- । ३ 'भगवन् भक्तिर्द्वैतं विना पुरुषोत्तमे' ।

दयितभुवनो विद्वद्भुगुणेषु विशेषयित्  
सततसुकृती भूयाद् भूषः प्रसाधितमण्डलः ॥ ४६ ॥

कृष्णः—एवमस्ति ।

( निष्क्रान्ताः सर्वे )

इति पद्योऽङ्कः ।

समाप्तमिदं वेणीसंहारं नाम नाटकम् ।

one to whom the world is dear, be a kinsman to the learned, recogniser (lit. knower *vit*) of speciality (*viśeṣa*) in merits, always performing meritorious deeds and one who has conciliated (*prasādhita*) the circle [ of neighbouring princes ]. 46

Kṛṣṇa—May it be so.

( All go out )

END OF ACT VI

Here ends the drama named ' Vepīsamhāra '

VENĪSAMHĀRA

## Act I

In the four explanations given above what the words वेणी and सहार signify has not been stated. It is quite clear from words put into the mouth of नभस्मन् in act VI viz. 'सय-उमि तावन्नेन मुयोधनशोणितोक्षितेन पाणिना पात्राया दु पात्रनवह क'दम्ब' is also 'एष ने मृगानां सहारोऽभिनन्दिता नभस्म-



चारिणा सिद्धयेनः which latter occurs immediately after वे० VI, 42 that भट्टनारायण wants the title to be understood as referring to the *re-arranging of the hair* of द्रौपदी by भीमसेन *with his hands red due to the blood of दुःशासन and with the blood of दुर्योधन sticking to his limbs*, (Vide VI, 41 lines 1&2 and 3&4 respectively, (देन दुःशासन इत्या भसि तस्य मम करदो भसजि रक्ष and “कुरुणां राक्ष भसि रुधिरमिरम् अंगेषु अंगेषु स्तम्भ”) leave no doubt about this fact.) This is the evidence of the ending part of the play (called ‘जमहार’ by the मीमांसकः) In the first act भानुमती is reported to have said tauntingly to द्रौपदी भवि यादसेनि, पञ्च प्रामा प्रथम इति भूयते । तत् कस्मादिदानीमपि ते केसा न स्यम्यन्ते । (Thus the ‘उपक्रम’ also from the point of view of the मीमांसकः brings out that the संहार is the re-arrangement (सुयुम्न) of the hair (of द्रौपदी by भीमसेन). Till the insult inflicted by दुर्योधन and दुःशासन by showing his bare lap to द्रौपदी and by dragging द्रौपदी to the assembly of kings respectively remained un-avenged, भट्टनारायण wants his readers to understand that the नर्मदा considered herself to be a विरहिणी. The whole mass of hair-undecorated was tied in a single knot by her भीमसेन on having killed both the wrong-doers re-arranged her hair, with his hand yet having the marks of दुःशासन’s blood and with his body having the stains of दुर्योधन’s blood all over (The title of the play is thus quite significant and it may be added that this is भट्ट नारायण’s own way of looking at the Mahābhārata story) For in the महाभारत there is no reference to भीमसेन’s vow of arranging the *dishevelled hair* (Read ‘सुयोधनमिमं पप इनास्मि गद्या उप । शिरः पदेन चान्धर्मभिक्ष्यानिभूतम् ॥ 62-chapter 92 and नेव रत्न मुहूर्तां काकान् गन्धर्व इव हृकार । परि बधो हि न भिक्षा न विवर्णाजिन रण ॥ 21 chapter 99 महाभारत etc. from also बधुः शूल निरास्य पुण्यस्य दुरात्मन । दुःशासनस्य रुधिरं चान्ध्यानि मूषरादिभिः ॥ 63-chapter 92 भट्ट नारायण evidently wanted to secure a dramatic effect by modifying the material he got from his source the महाभारत and from the point of view of a नर्तक being a इन्द्रकाय or thing of the stage, it must be accepted that the charge served the dramatist’s purpose well. The sight of द्रौपदी with her hair dishevelled from the beginning of the play to almost the end of Act VI, and that of भीमसेन achieving the goal of avenging the insult and then saving द्रौपदी to have the hair re-arranged is better appreciated when a performance of the play on the stage is being watched than when the text of the play is only read. The significance of नर्मदा’s vow is very much enhanced by this change the author has introduced. I or विरहिणी is not decorating their hair till the time they are

united with their loved husbands vide 'वसन्त वरिचुम्बरे वसन्ता । नियमप्राप्त्यु नो  
 पृथक्प्रेषि । अत्रिनिष्पन्नस्य शुद्धशब्द मम दीर्घ विरहवत् विभक्तिः' *Sakuntala* VI, 21  
 नई नारायण wants the readers or spectators to know that his नायिका  
 considered herself a प्रापितभतृका till the time that the wrong done to  
 her was fully avenged [भीमसेन avenged the wrong and thus, भीमसेन is  
 the hero of the play, according to the author] वेणी thus signifies पञ्चवर्णी  
 the whole mass of hair, tied in a single knot, without any decoration.

An alternative explanation is suggested. वेण्या (हनुना) संहार (विनाश  
 द्वायनादानान्. Evidently, this may have been there in the mind of the  
 author. But between 're-arrangement of the hair and 'slaughter (of  
 दुःशासन etc.) due to the mass of hair tied in a single knot (by द्रौपदी),  
 obviously it is the former which is more important from the author's  
 point of view.

संहार is also understood to mean उन्नाह or unloosing, untying (here  
 the single knot of the hair of द्रौपदी) for the purpose of tying the same,  
 up again in the proper manner with due decoration. But regarding  
 this interpretation given by the commentator चम्बर it may be observed,  
 that संहार=उन्नाह or untying is subservient to संहार=उपवन rearranging. The  
 title is better understood to refer to the objective than to what is  
 subservient to or a means of securing that objective. Thus वेणीसंहारम्  
means a play dealing with the [re]arranging of the hair [of द्रौपदी],  
 hair which were kept hanging loosely by her on her back tied in a single  
 knot, till they were tied up again by भीमसेन with his hands having the  
 stains of दुःशासन's blood, while all over his body there were stains of  
 दुर्गम्य's blood.]

According to the orthodox view accepted by almost all writers  
 in olden days a work ought to have a salutation or a benediction at its  
 commencement. This is the traditional मङ्गल (Vide { 'मङ्गलार्थानि हि शास्त्राणि  
 प्रवृत्तं वास्तव्यकानि च नवन्ति वायुमनुसुखमिति च । अथवास्तव्यमिदं यथा स्युरिति' from  
 the महान्याय of पञ्चतन्त्र and 'ननु महत्त्वस्य कव्यत्वे किं प्रमाणमिति च । न । शिष्टाचारः  
 पुनश्च पुनरेव प्रमाणम् । समाप्तियामो मङ्गलमिति । इति श्रुति } from मङ्गल-सूत्र's टीका  
 on his नयन-सूत्र. It need be added that these considerations about the  
 need for a मङ्गल being there at the commencement of works were not  
 confined to scientific treatises only. In works of art, महाकाव्य like  
 the *रघु* etc. and plays like the *शकुन्तला* etc., we get मङ्गल-श्लोक verses such

as 'वागर्थविव सप्ततौ वागर्थप्रतिपत्तये । जगत् पितरौ वन्दे पार्वतीपरमेश्वरौ ॥' which is a  
 नमस्क्रिया and 'या सृष्टि स्रष्टुराद्या वहति विधिदुम या हविर्वा च हारी ये दे काल विपद  
 श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् । यामाहुः स्ववीजप्रकृतिरिति यथा प्राणिन प्रपन्न  
 प्रत्यक्षाभि प्रपन्नस्तुभिरवतु वस्ताभिरष्टाभिरीज ॥' which is an आर्जवचन which  
 that the audience be protected by Lord Śiva possessed of eight  
 concrete forms)

भट्ट नरायण who is well aware of this need for a मङ्गल supplies the  
 same in the form of the three verses वेणीसहार I, 1-3 These therefore  
 constitute what is technically known as the नान्दी explained as नान्दी  
देवता अस्याम् अनुयायि as it was a praise of the divinities that the नान्दी  
 consisted of and praise is liked by the divinities Divinities liked by,  
 who have conceived them are delighted to hear themselves praised or  
 glorified. The नाट्यशास्त्र lays down at V, 98 मूलशब्द पठेत्तत्र मध्यम स्वरमिति ।  
 नान्दी पौर्वादाशमिरष्टाभिर्वाप्यलङ्कानाम् ॥ The नान्दी in this play can be regarded as  
 being द्वादशपदा or as consisting of twelve *padas* where a *pada* is to be  
 understood as being a quarter of a verse according to श्लोकपाद पदं वेदितुं  
 सुपुतिङ्गन्तमपादोऽपरे । पौर्वादाशमिरष्टाभिर्वाप्यलङ्कानाम् । from the नटप्रयोग To proceed  
 to the मङ्गल or नान्दी of the वेणीसहारम्

(1) Construe निविष्टे अपि पनि मधुकरे सुल्लितमवरन्द, अभिन्नमुल्ल [भट्टार]  
 इन्दो करे अन्त द्युति इव [इत्यमान], हरिचरणयो प्रवीण, अथ पुष्पाणाम् अञ्जलिम्  
 सदम मदनसुभगा न सिद्धि विधत्ताम् । (अभिनिर्णी)

In the verse there is a pious wish that is expressed let the  
 cavityful of flowers (पुष्पाणाम् अञ्जलिम् a Sanskritism for पुष्पपूज अञ्जलिम्  
 अञ्जलिम् signifies the two hands folded together so as to form a cavity  
 about to be strewn (प्रकीर्णम् m. p. p. of प्र+कृ to strew, scatter and  
 idiomatically in the sense of प्रवीणमण, which will in the immediate  
 future be strewn) at the feet of Hanu i. e. Viṇu bring about (निर्दे  
 from वि+धा) our [i. e. the actors'] success (सिद्धि) which would be  
 delightful (सुभगा) to the eyes (नयन) of this (अस्य) house (सदम). It  
 means that the verse expresses the wish that as a result of offering  
 flowers at the feet of Viṇu the actors should be in a position to co  
 out triumphant in their undertaking viz. staging the play (क  
 This success is sure to prove very attractive and therefore del  
 to the eyes of the audience (अस्य house, auditorium, metaphorical  
 means the भेषजमण्डप that had gathered for witnessing the perform-

of the play ) In lines 1 and 2, there are adjectives qualifying the अञ्जलि ( of flowers ), the subject of the sentence. It has the *honey* in it (मकरन्द) stirred (or disturbed, सुल्लित) by the bees (मधुकरे) lit 'makers' i.e. *collectors* of honey, even when (अपि) they were warded off (निषिद्धे--inst. plural of निषिद्ध p p p of नि+मिच्छ् to ward off, remove) As the flowers were to be offered as a पूजाद्रव्य to the divinity Hari, it was necessary that none was allowed to enjoy the पूजाद्रव्य before it was strewn on the feet of the divinity As the bees however, were attracted by the sweetness of the honey in the flowers, they settled again and again on them and succeeded in stirring the honey in them, if not actually sucking it. The anxiety on the part of the actors that bees were not allowed to taste the honey is only natural But equally natural and irresistible is the attraction the bees have for the honey Thus repeated attempts at sending the bees away were of very little avail The honey in the flowers was stirred. In line 2 the main word is सन्निभसुकुलः i.e. सन्निभानि सुकुलानि यस्मिन् स (बहु०) The cavityful of flowers had the buds in them fully opened up (सन्निभः lit broken well) It is this circumstance that *incidentally* accounts for the bees being irresistibly drawn to the honey in the flowers. If the flowers were not fully opened, it would have been difficult, if not impossible for the bees to disturb the honey भट्ट नारायण indulges in a fancy and helps the readers understand why the buds from the flowers got themselves fully opened. They were *as it were* (इव) touched (छुलित lit cut) from within (अन्तः) by the rays of the moon. It is thus evident that the flowers are conceived as having belonged to a चन्द्रविहारी group. Contact of the rays of the moon was enough for the buds to open This led to a free play of the rays in the interior portion of the flowers. The dramatist fancies that the buds thus having been touched from within by the rays of the moon was the cause of their being fully opened (सन्निभः) The variety of उपेक्षा contained in the verse is thus हेतुवैक्षा This appears to be the easiest way of understanding line 2 सन्निभानि मिश्रितानि सुकुलानि यस्मिन् स is an alternative way of explaining the compound सन्निभसुकुल which would mean having buds intermixed (सन्निभ=मिश्रित) with them ( i.e. the cavityful of flowers ) There is one more interpretation that is proposed according to which line 2 brings out that the honeyed filaments in the flowers are fancied to be the ambrosial rays of the moon One serious objection against the interpretation is that

the dramatist does not use any word (such as निमतन्तु or मेसर etc.) signifying the filament nor does he use the word सुधाशु for the purpose of referring to the moon. In the absence of either of the two words, this interpretation appears to be much too strained. इव is one of the words which reveal the presence of an उत्प्रेक्षा as is brought out by इन्द्रिन् III 'मन्ये शङ्के ध्रुव प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यस्यते शब्दरिवशब्दोऽपि तादृशः । One of the conditions that the नान्दी is expected to fulfil is that it should refer to the moon- 'कैरिन्दोरन्तश्चुरित' achieves this purpose प्रकीर्ण is an instance of आलङ्कारिणि निष्ठा वक्तव्या in the translation of verse 1, after 'touched, (*churita* lit, cut) may be added the words 'from within (*antah*)'

As all that had to be said on behalf of the actors is not over with the end of वे० I, 1, अथ च (and also' or 'moreover') introduces something more.

(2) Construe कालिन्दाः पुलिनेषु केलिमुपिता, रासे रसस् उत्सृज्य गच्छन्तीम्, अधु-  
वतुषा राधिकाम् अनुगच्छन्ः तत्प्रादप्रतिमानिर्वेशितपदस्य उभूतरोमीदृशतेः प्रमत्तदयितव्यम्  
कंसद्विषः अधुष्णः अनुनयः व० पुष्पाणाम् । (मार्दूलविकीर्तितम्)

The verse expresses a wish that the conciliation (अनुनय) on the part of Kṛṣṇa (कंसद्विष lit. of the hater of Kamsa) which became successful अधुष्णः = न क्षुष्णः where क्षुष्ण is the p. p. p. from क्षुर to be pounded, trampled down, thus अधुष्णी- not- trampled down i. e. successful) should help the spectators (व० पुष्पाणाम् i. e. प्रेक्षकान्) to prosper. The story of the *anunaya* is this. On the sandy bank (पुलिने) of the Yamunā (कालिन्दी), Kṛṣṇa, Rādhā and presumably other गोपीस were enjoying the wellknown रास- dance (रास is called so because it gives an amount of *rasa* or delight). Suddenly Rādhā became angry (उपिता) in the midst of the sport (केली). Though the cause of her anger has not been stated in the verse it can be inferred that Rādhā thought that, Kṛṣṇa showed more attention to some other Gopī. Rādhā, therefore, gave up all delight (*rasa*) in the dance and began going away (गच्छन्ती) from the scene of the रासमन्त्र, with her eyes bedimmed (अधुनिः वतुषाम् अधुवतुषाम्—lit. her 'who was soiled by tears') by tears. Kṛṣṇa was quick to realise the seriousness of the situation. He lost not a moment in following (अनुगच्छन्ः) Rādhā close upon her heels. As he followed her, he planted (निवेशित) his feet (पद) on the imprints (चरित्राः lit. images) of Rādhā's (नस्याः = राधायाः) feet and as

Kṛṣṇa's feet came in contact with those portions of the sandy bank on which marks of Rādhā's feet were left. Kṛṣṇa had his hair standing on the end (अद्भुता रश्मिर्वा कशाला उग्रमिति यस्य न — बहु० — तस्य उद्भूतरामाद्गते ) out of sheer joy of having touched what Rādhā had touched. Evidently Rādhā was attentive enough to see this change in the form of horripilation that had come over Kṛṣṇa. The रश्मिर्वाति was proof positive that Kṛṣṇa loved her most sincerely. Rādhā's *kopa* vanished into thin air. Pleased at heart (प्रसन्न) he looked at Kṛṣṇa. The look was significant. It brought out that Rādhā had accepted the अनुनय on the part of Kṛṣṇa. Thus was Kṛṣṇa's effort to win over Rādhā his दम्पित्व i.e. his conciliation altogether successful. The dramatist wishes that this successful conciliation of Kṛṣṇa's should help the audience prosper (वत्सुप्सु — may nourish you). The epithet कर्मादृक् has a reference to the story of कृष्ण whom his maternal uncle कंस regarded as his mortal enemy and tried to destroy in ways more than one. Kṛṣṇa however, was more than a match to कंस who was ultimately dragged down from the throne and killed by him. Destruction of the wicked is the very purpose of the incarnation of the Highest as is brought out by the wellknown verses from the Bhagavadgīta यदा यदा हि धर्मस्य स्థानभवंति भारत । अन्वृत्तानि न धर्मस्य तदात्मानं सृजाम्यहम् । परिचाय स तु ता विनशाद्य च दुष्टानाम यमसत्त्वानयाव ममवामि यु युगे ॥ — भा० IV 17 18 That Kamsa had been very wicked to his own sister Devakī is patent for the former had put as many as six of Devakī's children to death.

As मत्स्यराजस्य had a दृढदृष्टिर्वा नन्दा in view, he introduces the 3rd verse constituting the same by another अतिच (or 'moreover or and also')

(३) Con-true. नवपुराण इत्या सप्येन ईष्ट. असुरीमि किम इति भवात् सन्भवात् च (इष्ट.) गन्तान्मलस्यनारै ऋषिभि सस्येन च (इष्ट.) विष्णुना सारभवन (मत्ता इष्ट.) दवाते मस्य मातृय उपरामितवधुमने मूर्ति (समि इष्ट.) स्वतामि सनन्द (इष्ट.) धृति युष्मात् पानु । (सपरा)

(देवी-पार्वती) Pārvatī, as was only natural, S'iva was looked at with love (प्रेमा सहितं यथा स्वात् तथा स्नेहम्) The three cities fashioned out of gold, silver and iron, situated in the sky, air and on the earth respectively, which the three sons of तारक called तारकाक्ष, कमलाक्ष and विद्युन्मालिन् had secured from ब्रम्हदेव by propitiating him with austerities, were made by them a great source of harassment to the world. They used to wander here and there in the three movable cities. None else except S'iva was equal to the task of putting an end to the torment of the people. Requested by the gods he burnt the three cities along with their masters. The day on which this happened is even now celebrated annually by the Hindus. It is known as the त्रिपुरी-पौर्णिमा and falls on the 15th day of the bright half of the month of कर्तिक when special illuminations are arranged for to commemorate the victory S'iva had secured over the three demons. That Pārvatī should have looked at S'iva who had thus achieved what none else could, with affection, need cause no surprise. Quite contrary was the re-action of the demonesses to the achievement of S'iva. They were all full of apprehension and confusion. It was with these two feelings that they looked at S'iva wondering 'what is this ( किम् इति ) ?' Sages—or persons with a prophetic vision ( ऋषि, दर्शनात् ), having their inner principle ( अन्तरात् ) i. e. their soul as their strength ( सारः बलम् ), looked at S'iva's doing with pity. The सरुण्यत्व of the ऋषि is to be understood as having been two-fold. That S'iva should have been compelled to undertake a destructive mission made them pity the Lord himself. That the demons had their days numbered, that Nemesis was soon to claim them as its victims made the sages have pity on them too. It is clear that from the philosophical heights which the *ṛṣis* had reached, with *ātma* as the highest value from their point of view, they had a feeling of pity ( करुणा ) for either S'iva as well as the demons. The demons themselves, however, were neither frightened nor filled with remorse. Brave that they were ( देवकीरिः देव्यानां देवेषु वा श्री— where देव son of दिति the mother of demons ) they dragged their weapons ( such as swords out of their sheaths ) and having caused the confusion or flurry ( उन्नम ) among their wives ( वयु ) to be allayed ( जयशान्ति ), they looked at S'iva with pride ( मगर्षे, idiomatically is having the same force as मगर्षन् which grammatically is an adverb ). Divine beings in general ( देवता = देवा एव in keeping with ' देवास्तन्' वा. 5, 4, 27 where the

affix क् is added to words without changing their meaning) were mightily pleased at the end that S'iva had put to the trouble-makers whose activities affected all the three worlds. They, therefore, looked at the Lord with delight (सानन्दम्). Viṣṇu is one of the divinities. His re-action is specially set forth in a separate clause 'विष्णुना सस्मितेन'. The dramatist who has devoted two of his three verses constituting the nandī of the play to विष्णु ( vide हरिवरणयोः प्रकीर्णः अङ्गलि . verse 1 and कन्दर्प अनुनयः वः पुष्पात् verse 2, above), it need hardly be stated, is a Vaiṣṇava or devotee of Viṣṇu. While glorifying the feat that was accomplished by Lord S'iva, it is not in the least surprising, that he should have tried to bring out the superiority of his इष्ट देवता. This explains विष्णुना सस्मितेन. Unlike others who looked at शिव with affection, fear, pity etc, विष्णु looked at him with a smile. The smile is one of superiority. Viṣṇu according to the dramatist was amused that S'iva should have made so much of a fuss of the destruction of the three cities of Maya. The clause illustrates very well the ascription of the devotee's feelings to the divinities. The latter many a time are what they are made to be by their sectarian followers. To a philosopher who knows निम्ति to be the embodiment of the three aspects of the Highest—उत्पत्ति (अकार), स्थिति (विष्णु) and लय or संहार (शिव)—भट्टनारायण's description of साक्षित विष्णु would be equally amusing. No wonder that such a person would emulate भट्टनारायण's विष्णु on having read this clause ('विष्णुना ॥ स्मितेन'). The verse is a fine instance of the अर्थालङ्कार known as उद्देश and defined by विश्वनाथ at साहित्यदर्पण X, 37 as follows : स्वविद् भेदात् गृहीतृणां विषयाणां तथा स्वचित्तं यद्व्यवहारेणैकधोलेखः यः स उद्देश उच्यते ॥)

There are alternative explanations of the compound शान्तान्तस्तत्त्वमात् that have been proposed. (१) शान्तः १. e. शमवान् यद् अभ्यन्तरं नेन तत्त्वम् मनसो रितरूपमारः वरुं येषां त. १. e. by those possessed of genuine strength on account of their mind, full of peace, also (३) शान्तः अन्तस्तत्त्वसारः येषां those whose strength or force of mind has been curbed and (४) शान्ता च ते अन्तस्तत्त्वमाराधः १. e. composed and firm in (meditating upon) the inner essence १. e. Brahman.

With the line सानन्दं देवताभिः पूर्जतिः पलु युष्मात् (I.4d) the nandī of the play is over. And hence the stage direction which follows the line immediately viz., नान्यथे १. e. 'at the end of the benediction'. Among other things that a nandī is expected to do, giving an idea beforehand



when the latter were 'मयैव निहता' to adopt a phrase of the भगवद्गीता 2. c 'killed by the Lord Himself', while भीमसेन had become a 'निमित्तमात्रम्'.

In some editions, instead of these three stanzas, there are the following three that are given as the नान्दी of the play (vide Kedara Nath Tarkaratna's edition) with the remark पाठान्तरे नान्दी:

जयति न नाभिवन्ता मनाभिरभ्रोद्धवन्मर्द्दात् ।

इमोदरो निजोदरगद्गरनिक्षिप्तजगदृष्टः ॥१॥

अपि च जयति न मगवान् कुम्भः श्रेते च शेषमोगदयथात्मा ।

मध्येपयः पयोभ्रष्ट इवान्मोनिभिः कुम्भः ॥ २॥

अपि च उत्तिष्ठन्वा रतान्ते भरतुरगपती पार्श्वनिवेन कृत्वा

रुक्मा चान्येन वामे विनष्टिकर्त्रीभारतसे बन्धनात् ।

नृचम्पकाल्पकान्तिद्विगुणितनुरनर्पिना शैरिणा चः ।

शय्यामाकिडम्भ नील वपुरलम्प्यग्राह्य लक्ष्म्या पुनर्तु ॥ ३ ॥

As is obvious the last verse is describing unabashedly the amorous sport of Venīsu and Laxmi and one wonders whether it deserves inclusion in a set of verses intended to be a मङ्गल. It dismisses itself and the first two verses also suffer because of the company they keep. As only a solitary edition of the Venīsamhāra gives these verses, no more attention need be paid to them.

The question who recites the three verses constituting the नान्दी is well worth considering. It is interesting to see that the word सूत्रधार. occurs after the stage direction (नान्दने). Who was it then that recited the नान्दी? It has been pointed out on the basis of old works dealing with the नाट्यशास्त्र that long long ago the practice was to stage what was called a पूर्वदृश before staging the play proper. This was quite an elaborate affair. Subsequently this came to be dropped except for the नान्दी part which is the only remnant of the पूर्वदृश. This पूर्वदृश was managed by the सूत्रधार and his lieutenants (अनुगत). After that was over, another person just similar to the सूत्रधार and called स्थापक used to enter and set the play proper going. ( Vide — श्वस्य वा चतुरस्र वा शुद्ध चित्रमथापि वा प्रमुञ्च रक्षात्रिभुजसूत्रधारः महानुगतः and प्रमुञ्च्य विभिन्नेषु पूर्वदृश प्रयाग्तः स्थापकः प्रविशेत्तत्र सूत्रधारमुत्थाहृति । नाट्य शास्त्र and पूर्वदृश विधायां सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तदंशं काव्यमास्थापयेत्तत्र । साहित्यशास्त्रः । It is evident, however, that in course of time the पूर्वदृश but for its नान्दी part, was dispensed with and therefore the सूत्रधार

could himself recite the नान्दी, there being thus no need for a स्थापक entering on the stage for the purpose विश्वनाथ refers to this in his साहित्यदर्पण 'इदानीं पूर्ववद्गत्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्व प्रयोज्यतीति व्यवहारः' Thus though the word सूत्रधार does not precede the नान्दी it has to be understood that it is he who recites the benediction The peculiarly religious view-point of Hindus in olden times that *nothing ought to precede the मङ्गल*, [ which latter, therefore, cannot be given a second place on any account], must have been responsible for all dramatists retaining just the नान्दी from the पूर्ववत्, for giving the text of the नान्दी first, then the stage direction (नान्दन्ते) and even after this latter the term 'सूत्रधार' मङ्गल is sacred It must be given the first place And so the name of the सूत्रधार who recites it too came to be written as a rule after the text of the नान्दी and the stage direction नान्दन्ते There can, however, be no doubt that the सूत्रधार himself recited the नान्दी Bharata's dictum given in the नाट्यशास्त्र is (सूत्रधारः प्रोक्तत्र मध्यम स्वरमाश्रित नान्दीं पदैर्गोष्ठमिरष्टाभिर्गोष्ठ्यल्लुताम्) This is a very interesting example of the working of the religious feeling of a people influencing the procedure of the presentation of a work of art. (The मङ्गलगायक is mentioned only after the text of the मङ्गल has been given)

It need hardly be added that 'टटिचरणयो अजलि' is नमस्त्रिदालक but 'अस्य मूढस नयनमुभया सिद्धि विधत्ताम्' is आशीर्वादालोक (Verse 1) that वन्द्यिष्य अक्षुण्ण अनुनय व पुष्पात् (Verse 2) as well as पूर्वदि युष्मान् पातु (Verse 3) contain in them an आशीर्वाद Unlike the अष्टपदा नान्दी of the उत्तररामचरित where पद is understood in its literal sense of a word, or the अष्टपदा नान्दी of the शकुन्तल where पद is taken to signify 'half of a line', the नान्दी of the वेणीसहस्रम् is द्वादशपदा where पद is taken to mean a line Each verse consists of four lines. There are three such verses Thus  $4 \times 3 = 12$  (There are four kinds of नान्दी as indicated by विश्वनाथ in the साहित्यदर्पण (1) नमस्तुति (2) माङ्गलिकी (3) आशी and (4) प्रशंसी This last is defined as वाच्यार्थहीनरचिता श्रुतविशदन्विता । मयुक्ता चन्द्रपद्मान्ध्या प्रशंस्यन्मिथीयने । As pointed out above there is the germ or suggestion of the plot in the नान्दी, पूर्वदि = उदर (verse 3 'पूर्वदि . पातु युष्मान् ।') 'करिन्दोरन्तश्चरित' (verse 1) refers to the moon, 'समिच्चमुकुल पुष्पान्जलि' can be taken to have a lotus or two in it and thus the present नान्दी is an example of the प्रशंसी type.

सूत्रधार — lit, 'one who holds the thread' is the stage-manager  
Read नान्दीमरणार्थं नि साहित्यविधीनः । मूर्तिधारयतीत्यर्थे सूत्रधारी निगद्यते ॥ आमुनय

शुगान् नेतुं क्वैरपि न वस्तुन । रत्नप्रसाधनप्रौढः सूत्रधार इदोदितः । नाट्यस्य यदनुष्ठानं तत् सूत्रा-  
स्यात्मनीयकम् । रत्नदेवतपूनाङ्कव्यापार उदीरितः ॥ or again वर्तनीयकधाम्ना प्रथमं येन  
सूच्यते । रत्नभूमिं समासाद्य सूत्रधारः न उच्यते ॥

‘अल्पतिविलम्बेन’ literally means ‘enough of prolixity’. Either this or its equivalent ‘अल्पतिप्रसङ्गेन’ is put into the mouth of almost every *दातार* in Sanskrit plays. In the light of what has been stated above regarding the *पूर्वज्ञ* which in ancient days used to be very elaborate and which had to be completed before commencing the staging of the play proper ‘the propriety of *अल्पतिविलम्बेन*’ or ‘*अल्पतिप्रसङ्गेन*’ can very well be understood. When the *पूर्वज्ञ* was carried out in all its details there was certainly all propriety in the *सूत्रधार*’s observation as he could well infer the impatience of some if not a majority of the spectators at the preliminaries themselves taking so long a time. But subsequently only the *नान्दी* was retained from the whole of the *पूर्वज्ञ* and yet ‘अल्पतिप्रसङ्गेन’ or ‘अल्पतिविलम्बेन’ was not dispensed with. This is an instance of how *form* or *उपहार* gets an importance far out of proportion with what it merits. Even after a mere *अष्टपदा नान्दी*, ‘अल्पतिप्रसङ्गेन’ sounds very strange and yet Sanskrit poets did not care to even modify it. [Plays written in modern Indian languages and particularly such of them as one modelled on the pattern of English or French plays have altogether dispensed with *दातार*, *नान्दी*, *परिपाशिक* etc.]

I (4) Construe. यः श्रवणाजलिपुटयेव भारताख्यम् असृजत कृतवान् तम् अरा-  
गम् अकृष्णं कृष्णद्वैपायनम् अहं घन्दे । (शार्दा)

*भट्टनारायण* is making the *सूत्रधार* his mouth piece and expressing his sense of veneration for the author of the *Mahabhārata*, on which he has drawn for the plot (वस्तु) of his play. “I salute”, says he “that *Kṛṇa Dvāpāyana*, without colour (अरागम्) and not dark (अकृष्णम्) who composed (कृतवान् त्रचितवान्) the nectar callad *Bhārata* worth being drunk by the hollow of hands (अञ्जलिपुट) in the form of the ears” It is necessary to add that both *कृष्ण* and *द्वैपायन* are names of *व्यास* the celebrated author, according to tradition, of the *Mahabhārata*. Though *भट्टनारायण* uses the word *भारताख्यम्* and not ‘*महाभारताख्यम्*’ evidently he means ‘*महाभारताख्यम्*’, ‘*महा*’ having been dropped for two reasons. (1) even without the ‘*महा*’ part, *भारत* by itself can be understood as referring to the great national epic dealing with the *Kaurava-Pāṇḍava* conflict (2) metrical exigency does not permit the

inclusion of the first two syllables 'महा' as that word unnecessarily increases the number of matras by three. The name कृष्ण used of व्यास brings out the sage's swarthy complexion. The name द्वैपायन refers to the fact that he was one who had an island as the place of his birth literally 'abode' (अयनम्) द्वीपम् अयनस्य यस्य स द्वीपायन, द्वीपायन द्वैपायन । This refers to the fact that मत्स्य-रा alias मत्स्यवती alias वाञ्छमय-रा alias मत्स्यवती who had a son from the sage पराशर left him on an island [and as per terms of union she had her virginity restored to her by the sage who was possessed of miraculous powers] Vide 'जज्ञेच यमुनाद्वीपे पारागर्भं स वीर्यवान् । न्यस्तो द्वीपे स यद्वत् । तस्माद् द्वैपायन स्मृतः ।'

The *almākara* in the verse is well worthy of being carefully understood. भारतस्वयम् अमृतम् is practically the same as भारतानृतम् । e भारतम् एव अमृतम्. This is a रूपक. This gives rise to another रूपक । एष अमृतलिपुः or पुनस्तेन वेद्यम्. This thus constitutes an instance of the परपरित रूपक defined by मम्मट as नियतारापणोपायः स्वादाराप परस्वयम् । तत्र परपरितम्. (X 9) अरुण and अराग are adjectives qualifying कृष्णद्वैपायन and containing an instance of the विरोधाभास भूतस्तर in them. व्यास was कृष्ण by complexion and also so called. But the dramatist says he was अ-कृष्ण = न कृष्ण = not under the influence of the 'tamas' element. Similarly अराग literally means 'not having any complexion'. But actually व्यास had a complexion viz the dark one. The विरोध is explained by understanding अराग as being equal to 'not under the influence of the *rajas* quality or element according to the *Saṁkhyas*. It is another way of saying that Vyāsa was beyond the influence of both *rajas* and *tamas* i.e. he was ever firm in the *sattva* element ( Cf. निर्व-कल्पम् 'निर्वैगुण्य' of the भगवद्गीता, itself a part of the महाभारत of व्यास ). Thus the विरोध between अराग (having no complexion) and the dark complexion व्यास had is explained away by equating अरागम् with रजोगुणमुक्तम्. Likewise the contradiction between अकृष्णम् (not कृष्ण) and 'कृष्णम्' (व्यास's other name) is explained away by taking न कृष्ण - रजोगुणविहीनम्. Thus this part of the verse is an example of विरोध defined by टमम्मसा विरोध मोक्षविराजेषु विवृत्तेन वदन् । काव्यप्रकाश X Regarding कृष्ण being another name of व्यास read 'यो व्यस्य वेदाश्चतुरो तपसा भगवानृषिः । सर्वं व्यासत्वमापते काण्ड्यान् कृष्णत्वमेव च ॥ verse 36, chapter 114, आनृषिः. The reading अरागमकृष्ण is to be rejected as it is void of this चमकृति of विरोध. Besides अराग रजोगुणव्यापारदान implies कृष्णारादित्य. Immediately after hav-

ing recited I, 4, the सूत्रधर looks all around, obviously as he wants to address the members—leading ones of course among them (अग्रतः) of the assembly (परिषद्-पतिः अदिति अम्बान इति परिषद् f.) परिषदग्रतः as well as अग्रतः are forms of the vocative plural (though pronouns generally have no forms of vocative)—O your honours, the leading ones in the assembly'. 'अग्रतः अग्रतः वा अग्रतः अग्रतः' according to 'पुराप्रतोटु नतः' पा० 3, 2, 18, अग्रतः literally would mean one who moves ahead (of others), therefore, leading, prominent, विज्ञाप्यन worthy of being caused to be known, worth being conveyed as a request. नः अग्रतः of us, on our part i. e. on that of the सूत्रधर and his assistants, the नट्स who are going to stage the play.

(5) Construe: पद्यः काव्यबन्धः कदः कुसुमागन्धिः इव अग्र प्रकीर्यते । मधुलिङ्गः मधुविन्दुन् इव विरलान् अपि गुणहेतून् भजत । (आदां)

The Sutrādhāra says 'Here (पद्यः) a poetical composition (काव्यबन्धः) being spread or better, strewn (प्रकीर्यते passive 3rd person singular, form म + कृ) at this place (अग्रे) (i. e. before you, oh spectators!) (a poetic composition) which is like another cavityful (अग्रे) of flowers (कुसुमागन्धिः), Do you resort to (भजत) i. e. appreciate bits (हेतून्) of (literary) excellence or merit (गुण), even though (अपि) they be sparse (विरलान्) i. e. few and far between, just as bees (मधुलिङ्गः nom. plural of मधुलिङ्ग m. lit. one who licks, here, sucks honey) [resort to, enjoy, appreciate] drops of honey (मधुविन्दुन्) though they be very few [in the flowers over which the bees hover].

विनीतता or modesty is a characteristic of the really learned and भट्टनारायण is one of those Sanskrit writers who were possessed of it in ample measure, such as कालिदास who also says, of course having in a like manner made his स्वाक्षर his mouthpiece, 'आ परितोषाद्दिशुः न साधु मन्ये प्रयोगविज्ञानम्' इत्यदपि शिक्षितानामात्मन्यप्रत्यय चेत् । That भट्टनारायण does not claim much for himself is evident. He uses the term गुणलेशान् and even these latter, he says, may be विरल. Genuine रसिक्स, however, are sure to make the most of it. The गुणप्राप्तता of the audience too is often referred to by Sanskrit writers. Cf 'परिग्रहयेवा गुणप्राप्तिणी' in श्रीहरे's पियदर्शिका I, 3 (a). A नाटक is दृश्य काव्य according to Sanskrit साहित्यशास्त्र. Thus भट्टनारायण is right in referring to the वेणीसहार as a काव्यरत्नः. Vide 'काव्येषु नाटक रम्य तत्र रम्या शकुन्तला'.

1, 5, 7-3 is an important passage as it gives us some very useful information about the author. The name of the author is भट्टनारायण. The compound कविमृगराजलक्ष्मणः is best understood as conveying 'of one who has the distinctive emblem (लक्ष्मण, literally characteristic, mark, feature, trait) 'कविमृगराज' is an instance of the उपमातोषपद-कर्मधारय compound. It can be dissolved as कविः मृगराज इव i. e. a poet who is like a lion. Now words such as केसरी, सिंह, व्याघ्र are used at the end of compounds to convey 'the best of a class'. Thus पुल्लव्याघ्र, नरकेनरी etc. Among learned men or literary artists (कविषु कविनां वा) भट्टनारायण was the most eminent. Therefore his title, or उपाधि 'कविमृगराज'. The reading 'कविमृगराजलक्ष्मणः' comes to the same thing in point of meaning. Even to-day such titles are conferred on persons who attain eminence in the field of learning. For example वेदान्तदासीन, तर्कतीर्थ etc. are उपाधिस bestowed on those who are expert in expounding the Vedānta or the Tarka (logic) etc.,. There are some who think that मृगराज = सिंह and लक्ष्मण = उपनाम. They, therefore, are of the opinion that भट्टनारायण's surname was सिंह (as there are many families having that surname in Bengal to-day). But surnames cannot thus be paraphrased. This explains a difficulty which is only imaginary viz., how can भट्ट used of a learned नाक्षत्र and सिंह the surname of a क्षत्रिय family go together. For, as pointed out 'सिंह' cannot be paraphrased, if it were a surname. Surnames have to be retained as they are. Under these circumstances it is idle to venture an explanation such as मृगेण शब्देन शोभने इति मृगराजः = दिवराजः or like मृगराजस्य इव लक्ष्मण इत्येव i. e. one having a characteristic like that of a lion viz his mane

(जटा) and further adding that भट्टनारायण was well versed in the जटापाठ of the Veda texts, where अग्निम् ईडे would be recited as अग्निम् ईडे, ईडेऽग्निम्, अग्निम् ईडे. It is clear that छ्म (like छन्द on some occasion,) means a special mark, a title, an उपाधि भट्टनारायण had thus the title कविमग्नान 'the best among poets' bestowed on him by some king, who must have been his patron.

'भट्टनारायणस्य कृतिं वेगमहारम्' is a reading which presents no such difficulty as the one raised by भट्टनारायणस्य अभिनवकृतिं वेगमहारम्, for, अभिनव a relative term would presuppose an older composition and actually no other work of Bhatta Narayana—except the *Veṅkaṭamhara*—is known. "अभिनव", therefore, is better rejected.

I, 5, 2-3 तदन दीयमानमभ्यर्चये । The मृगशार solicits the attention of the audience out of consideration of (अनुरोध) the amount of labour (उत्थान) bestowed on the work by the poet, or out of their high regard (गौरव) for the plot consisting of a lofty story उदात्ता च असौ कथा च उदात्तकथा. सा एव वस्तु (plot) उदात्तकथावस्तु or तस्य वस्तुन गौरवान्. There is an alternative explanation which is proposed viz., 'उदात्त एव कथाया वस्तु तस्मिन् य गौरव तस्मात्' 'out of reverence for the sublime plot of the story' (Prin Gajendragadkar). न च तत्र नाटकं च तस्य दर्शनस्य कुतूहलम्—out of curiosity to witness a new play. The मृगशार says either out of consideration of the labour of the dramatist, or of that of the sublime nature of the plot, or out of curiosity to see a new play being staged, please pay attention to the performance. This shows that the dramatist is not very confident of his success. This seems to be reminiscent of Kālidāsa's प्राप्तिं वा दक्षिण्यादयथा सप्रस्तुतुष्यबहुमानात् । नृगुण मनोभिरबहिर्गते. किरातिनां कालिदासस्य ॥ in the विक्रमोपेजीय I, 2

I, 5 4 (नेपथ्ये) is a stage direction which gives the readers to know that 'behind the curtain' there is some one saying what follows. 'माव' = 'Sir, This is in keeping with the rule 'मृगशार वदन्माव इति वै परिपाशिक'. This latter being one who is in close vicinity (परिपाश) with the मृगशार, his attendant or assistant. स्वया लक्ष्मण let haste be made let haste be made i.e. 'let no time be lost in carrying out the command of noble (बाह्य) विपुल—the brother of मृगशार and पाण्डु—born of Vyāsa and a slave girl sent to him by Ambikā disguised as herself शिल्पकन = group of actors where जन refers to all of a class! Regarding चित्र the explanation is that चित्र was a sage who taught others acting. All

actors are, therefore regarded as being his progeny spiritually, if not also lineally शिल्पस्य ऋषे अपत्य पुमान् शैशुः । अपरिहीयमानम् is an adverbial expression meaning 'in a way where nothing would be abandoned न परिहीयमान किञ्चित् यस्मिन्कर्मणि यथा रक्षात् तथा । i. e. very carefully, 'extremely attentively'. आतोषस्य विन्यास आतोषविन्यास । = the systematic arrangement (विन्यास) of musical instruments of four kinds, viz तन्त्रम् or stringed, धानदम् or बवनदम् or bound much as a drum सुपिरम् or wind instrument such as a वंश (cf बाम, वासरी) and धन or a solid instrument like a cymbal. The अमर explains (तन्त्रं वीणादिकं बाधमानदं मुरवादिकम् । वंशादिकं तु सुपिरं काश्यपातादिकं धनम् चतुर्विधमिदं वाद्यं वादित्रातोषनामकम्) 'प्रवेशकाल' in दुषिष्ठिर's abode. It was only meet that at the hour of this arrival of the son of Devakī, disc in hand, the actors should be ready with their instruments to celebrate his arrival पाराशर्य = son of Parasara i. e., याम नामदम्ब्य is the son of जमदग्निः । e परशुराम इन्दारक here signifies 'the best,' formed in keeping with the वार्तिक 'दृष्टवृन्दाभ्यामारकम्' Elsewhere इन्दारक signifies a deity भरतकुलहितकाम्यया out of a desire (काम्या) of the good of the family of भरत, for, both पाण्डव and कौरव had भरत son of दुष्यन्त as their distant ancestor. The name of the epic भारत or महाभारत too goes back to him and so does one of the names of this ancient land viz, भारतवर्ष प्रतिपन्न दोषम्-दूतस्य भाव येन स प्रतिपन्नदीत्य -- he who has himself (स्वयं) assumed the role of a messenger प्रस्थातु काम यस्य स प्रस्थातुकाम -- desirous of starting i. e. about to start (प्र+स्था) where the अनुस्वार in the infinitive is dropped in the compound according to 'तु काममनवीरषिः' 1, 5, 9-13 The मृताया is 'pleased to learn that the Lord hath himself undertaken the mission' of bringing about peace between Kauravas and Pandavas सङ्गस्य जगतः प्रभवः (origination) स्थितिः (maintenance) निरतिथिः (i. e. प्रलय or destruction) च तेन प्रभविष्णुना (i. e. by one who proves himself to be mighty) The Vedānta thought contained in तज्जलानि शान्त उपासीत or 'जन्माद्यस्य यतः' (वेदान्तम् 1, 1, 2) on being interpreted from भक्ति point of view makes the Lord the source, the resort and the culmination of the entire (मकल) universe (अगल) (it whatever moves crookedly) आहव (शुद्ध) स पञ्च कल्पात् (universal destruction) तत्र अनल (अग्नि) तस्य प्रशम (extinguishing) तस्य हेतु तेन The अनुग्राम in स्वयं सधिकारिणा कसाहिना is not a matter of accident. The dramatist deliberately has brought the two words together to secure a jangling effect of sound. तत्र किमिति न ?—"Then why not (begin) i. e. by all means begin! कुशीला = actors, originally wandering minstrels like कुश and लक्ष्म who sang the Rāmāyana which was taught to them



by वस्त्रोक्ति himself. In later times the word came to be used of actors who were regarded as having very loose morals (कुलीनं धीरं येषां न कुशील्वः) कुशीलं वान्ति इति वा । But भरत in his नाट्यशास्त्र seems to have nothing like this in view. Instead कुशील्वः is traced by him back to गुणलता. Vide 'नानाशेषविधाने' प्रवादने कुशीलः । आनायेत्यन्तितुल्यः यस्मात् कुशील्वमन्वात् ॥' Similarly 'भूमिकामितेकाभिः कथयान्नचेष्टैः । यथाप्रति संधानकुशील्वस्तं कुशील्वः ।' in रत्नावली on the प्रतापद्वयशोभण. The definition of a परिपाथिक is given as follows: "यथास्व पाथे यः प्रकरोति प्रमुना सह । काव्यार्थमुचनालार्थं स भवेत् परिपाथिकः ।"—भरतः नाट्यशास्त्र. I, 1, 14 The परिपाथिक who's entrance in a way has been suggested in तत्र भूमिनि पारि भोगान् । 'enters on the stage. भोगान् is a technical term 'गीतं नृत्यं च वाचं च गद्यं ध्वन्यनुच्यते' । भोगानमेव भोगिकम् 'सम्यक् गीतं यस्मिन्' । Evidently for a गीत or singing to be carried out properly (सम्यक्) the accompaniment of two other arts viz dancing and playing upon musical instruments was regarded as essential कर्तुं मनवमाश्रित्य गीतम् ।' reminds one of कान्दिन्य's 'सद्य कर्तुं पुनर्कृतमपि च गायामि ।' put into the mouth of the नदी in the प्रस्तावना of the शाकुन्तल. अनु is paraphrased by समन्. आश्रित्य replaces अपिहृत्य. Thus कर्तुं मनवमाश्रित्य literally is 'having resorted to what period or season?' i. e. 'with reference to which season?' The parallelism between 'नन्विनमेव तावद्विरप्रवृत्तः' (शाकुन्तल) and I, 1, 15 ननुमुनेव तावच्चन्द्रानप... etc too is what one who runs can read. चन्द्रानने (moonlight) नक्षत्रे (constellations) ग्रहेः (planets) मृगश्वः (herons) हन्ये (swans) सप्तच्छदेः (Saptacchada flowers) कुन्दैः (night-blooming lotuses) पुण्डरीकैः (white lotuses) कामपुष्पानां परागेण (pollen) च पत्रलिपि रित्वा मण्डलं (चक्रम्- मण्डल इति यावत्) यस्मिन् सः तम् गतस्त्वयम् आश्रित्य—a very fine theme for the song to be rendered by the परिपाथिक along with the कुशील्व's indeed. स्वादु जलं येषां ते स्वादुजलाः, स्वादुजला जलानां आश्रया यस्मिन् सः तत्र स्वादुजलजलाश्रयः (the autumnal season शस्त्रनयम् acc. sing) in which the reservoirs of water are full of sweet water. प्रवर्त्यमान् passive 3rd person sing of the causal of प्रवृत्त let (संज्ञितम्) be started. 'तथा हस्या शरति' is a copy of 'अप्रति हि' from the शाकुन्तल. चन्द्रस्य अन्तः means the moon's light though originally अन्तः= the light full of heat [of the sun].

(6) Construe: न्यक्षा, न्युत्तारि प्रभाषिताः मन्दोद्वारम्भाः चार्तराष्ट्राः काञ्चनान् मेदिनीष्टे निपतन्ति । (आर्या)

Under the influence (वशात्) of the season (काल lit period, here=season viz. the autumn), birds with fine wings (ध्वनी पक्षी येषां न सुन्दरा) viz. the पक्षिणः's i. e. swans with white body but dark beaks and feet (चार्तराष्ट्रः

किंवेदो वृणस्वाहृप्रसितच्छदे हैम ) with sweet notes ( मधुरा निर वेषा ते मधुरगिर ), who have decorated (प्रसाधिता ) the quarters (आशा यै ते), whose activities (आरम्भा ) are wild (उदत lit insolent, impudent) through intoxication (मद), are falling : e. appearing on the surface of the earth (मेदिनी पृथिव्या पृष्ठे तथे)

The verse under consideration is given as a description of the autumnal season. This latter brings about many a change in the environments of man. A very remarkable one among these noted by the dramatist, is that the पार्तराष्ट्र or swans who repair to the Mānasa lake for safety during the rainy season return and descended on the ground. It is a pleasure to watch them. Their wings are beautiful. Their notes are delightful. They adorn the quarters. All their activities are full of vigour through intoxication (or excess of joy). For the swans repairing to the Manasa lake during वर्षा vide Kālidāsa's मेघदूतम्- (पूर्वमेव) verse 12 (p 11-our edition) 'कर्तुं यच्च प्रभवति महीमुच्छिष्टलीभ्रातृपत्रा, तच्छृत्वा ते ध्वजमुमगं गर्जितं मरुतसोक्ता भा वैकाशादि-विष्णवच्छेदपाथेयवन्तः, सप्त-स्यन्ते नभसि मधुतो राजहस्ताः सहायः ॥' The verse however, is an instance of the अलंकार called शेष and there is *assolier* meaning which it conveys. The sons of धृतराष्ट्र (पार्तराष्ट्रा) fall ( i. e. will fall ) on the surface of the earth ( मेदिनीपृष्ठे ) under the influence of Death पाल्यताम- v do पाए अल्पतामदम्-अल्पद्रीणा- of those who consume, I am Death. The other words in the verse are to be construed so as to suit this catastrophe that is sure to befall the sons of धृतराष्ट्र which the dramatist has suggested beforehand. Thus मत्पक्षा = having good persons on their side, or as their helpers, मधुरगिर—honey-tongued [ but not necessarily well behaved on the contrary very wicked in their conduct ], प्रसाधिताद्या — प्रसाधिता निजिता नाशा दिश वैशे those by whom the quarters have been conquered मदेन ( द्रवेण गर्वेण वा ) उदता आरम्भा (वेदा ) वेदाम् those whose doings are full of insolence due to their pride. For निपतन्ति = will fall ( dead ) read 'वर्तमानसामीप्ये वर्तमानवद्वा —' कदा भगतोऽसि आयमागच्छसि : e. अयमागमम् where present = immediate past and what is more to the point ' कदा गमिष्यसि । पञ्च मरुतांसि गमिष्यामि वा । ' मेदिनीपृष्ठे in respect of swans signifies that they come down to the ground from the Mānasa lake, but in respect of the sons of Dhṛtarāstra the phrase means on the surface of the earth : i. e. levelled down with it. As a result of their death, to dust would they return निधनाय the author of the साहित्यदर्पण refers to this passage as an excellent example of suggestion arising out of the double meaning power of words. He warns his readers not to mistake this as an example of either शेष or paranomasia or simile by suggestion- ' अथ सूक्ष्मनिर्वा

प्रकरोतेन भारतराष्ट्रादिशब्दाणां देशवर्णाभिधाने नियमनात् दुर्वाचनादिरुपोऽर्थः। शब्दशक्तिमूले कलुषमणिः। इह च प्रकृतप्रवृत्त्याभिधेयस्य द्वितीयार्थस्य सूक्ष्मसर्वव्यतिरिक्तत्वाद् उपमानोपमेयभावो विवक्षित इति नोपमापदनिर्णयः। I, 6, 1 The पाणिपाथिक is shocked at the suggested meaning and he, therefore, says in a confusion 'be the evil averted, be what is inauspicious be struck back.' The सुगंधर loses countenance on having realised the serious nature of the suggestion with which his words were fraught. He hurries to explain that the term भारतराष्ट्र was used by him to refer to the swans (ईशा भारतराष्ट्र इति व्यपदिश्यन्ते when व्यपदिश्यन्ते = 'are designated') This was done with the desire (चाहन्ति) of describing the autumnal season. 'मारिष' is the term of address to be used by the सुगंधर when he speaks to his पाणिपाथिक (as the latter use the term भाव when they address the सुगंधर) Read सुगंधर वदेद्मानं quoted earlier and also 'सुगंधरो मारिषेति' विवक्षा in साहित्यदर्पण VI, 147-48 वैयर्थ्यम् is loss of countenance तेन सहितं स्वेच्छम्. The सुगंधर also attempts to smile सस्मितम् स्मितेन सहितं (यथा स्वाराध). The पाणिपाथिक agrees that भारतराष्ट्र is used to convey swans. But then, he can not deny that his heart quaked, to tell the truth (वस्तुतम्), on account of the inauspicious indication of the words of the stage manager. In 1, 6, 4, 5, भट्ट नारायण is himself keen on suggesting the miserable end that is there in store for दुर्वाचन and his brothers. The सुगंधर tries to give a different turn to his words. He says that when Lord Kṛṣṇa himself has undertaken the mission of peace everything will be all right.

(7) Construe : अतीनां प्रथमस्य निर्वादिद्वयना वाच्यतयाः माधवेन सह सन्धुः । एतद्व्यतिरिक्तं (यत्र एव) क्षत्रियस्य च कुलानुष्ठानात् स्वस्थाः भवन्तु । (वस्तुतत्त्वम्)

The सुगंधर's sympathies like those of the dramatist lie with the पाण्डवः। In order to allay, however, the apprehension of his assistant he says what is calculated to reassure him. By the sons of पण्डु, with the fire of hostility (द्वेषः एव च) put and (निर्वाणः) which like निर्वाण is p. p. of निर्वाण by virtue of the reconciliation (म-धम - दम्भात्) of the enemies rejoice (तन्द-त्) in company with माधव & अर्जुन-द्वयम्. And may the sons of the Kuru king (कुलानुष्ठानात्), along with their servants (सन्धुः), be well (सन्धुः) (सन्धुः भवन्तु), having got themselves attached (रक्ता = अङ्गुरभ्यः) (to the पाण्डवः) and given them (म-धम-त्) let caused to be secured by them) (their due share of) the earth (भू), and thus having put an end to (क्षत्र-त्) their conflict (विषयः) (with the पाण्डवः)

In point of fact, however, the सुगंधर wants to convey (as also the

author of the play) — which he does by means of the same device of making coming events cast their shadow before with the help of the power of suggestion that words have

Let the sons of Pandu with their fire of enmity quenched (निर्वाण) by the total destruction (प्र—शम) of the enemies, enjoy their time in company with Madhava. And let the sons of the Kuru king, along with their servants, having decorated the earth with their blood (स्नेत रक्षिण प्रसाधिता भू ये ते स्वप्रम पितृभुव) and having their bodies (विग्रहा) wounded (क्षता) rest (स्वस्था भवन्तु) in the heaven (which is only a euphemism for 'let them be no more')

निर्वाणवैरदहना — (1) with fire of enmity put out or extinguished (2) with fire of enmity quenched (by giving it its fuel)

प्रशमान् अरीणाम् (1) by reconciliation of the enemies (2) by the total destruction of the enemies

स्वप्रमपितृभुव — (1) attached to parents and therefore those who have given to them their share of the earth (2) those who have decorated the earth with their own blood [spilt profusely while fighting] क्षतविग्रहा (1) Those who have put an end to their battle or fight (2) Those who have their bodies wounded : i.e. destroyed (क्षत)

I, 7, As soon as the शृणार finished his explanation, from behind the curtain, are heard words, evidently very angrily uttered by some one not seen by the audience. अविश्लेषेण सहित यथा स्वात् तथा साविश्लेषम् reprovingly. As becomes clear from I, 8, 3-6, it is भीमसेन who is enraged and who is reproving the शृणार who said 'स्वस्था भवन्तु कुरुक्षेत्रात् सृष्ट्वा ।' This explains दुरात्मन् O evil souled [wretch] वृषामङ्गपाठक reciter of an auspicious [wish] in vain and शैलपापसद the lowest (अपसीदति अपसद, वृत्तमुद्रावपसद, शैलपापसद शैलपापसद) O wretched one among actors! From the point of view of the पद्मशास्त्र the term अपसद applies to children of degrading connections. Vide मनुस्मृति १, 10 विप्रस्य त्रिषु वर्णेषु नृपतेर्जयोर्दयो ॥ वैश्यस्य वर्णे वैकस्मिन् पञ्चतेऽपसदा स्मृता ॥

(8) Construe — लाक्षागृहानलविषाणप्रत्माप्रवेशेन न प्राणेषु वित्त निचयेषु च मद्भ्यः पाण्डववधूपरिधानकेदधान आकृष्य धार्तराष्ट्रा मयि जीवति स्वस्था भवन्ति (किम्)। (वृन्ततिलका).

From the tone in which the actor playing the role of Bhīmasena utters, from behind the curtain, the words आ दुरात्मन् वृषामङ्गपाठक शत्रू

शत्रु the audience can easily make out that the speaker has no patience with the कुराज whom he took to have wished well to the sons of the Kuru king (पुत्राणां भवन्तु). भीमसेन asks challengingly in the fourth line of I, 1, 8 'will the sons of धृतराष्ट्र be well at ease or in a comfortable condition while yet I am alive (नवि जीवति न वि जीवति सति)?'. This is a rhetorical question with its answer already contained in it viz 'पातंराष्ट्रा कथमपि स्वस्थान भवन्ति ।' The reason why पातंराष्ट्रs cannot hope to be at ease while the speaker is alive are enumerated in the first three lines of the verse (1) They have struck hard (म+इ) against our very life (प्रायेतु) and our accumulated wealth (सिद्धिनिक्षेप) by intending to set fire (भनतु) to the house of lac (लाक्षापादृशम्) in which we were made to stay, by administering poisoned food (विषमिम्बिन् वनम् विषात्रम्) and by making us enter the sabha i. e. the *dyuta sabha* or gambling hall where दुषिष्ठिर lost all his wealth (2) After having struck (म+इ gerund मइय) against us in these ways and what is worse — if indeed not the worst — after having dragged (आ+इ to drag, from which आह्वय is the gerund) the (very) clothes (परिधान) and the हार (कङ्कण) of the bride of the पाण्डव, is there the ghost of a chance of the पाण्डव's finding peace?

Chronologically लाक्षागृहनादविषात्रदमाप्रवेन is wrong. It ought to be विषात्र लाक्षागृहनादमाप्रवेन, for first there was an attempt at administering poisoned food to भीमसेन in his childhood with the purpose of thus putting him to death. But he digested the poison all right. After this दुष्येण etc threw भीमसेन lying asleep due to the effect of poisoned food, having bound him hands and feet into the Ganges. But this time also भीमसेन emerged a much stronger enemy of the sons of धृतराष्ट्र. He received the benefit of the 'raja' given to him by the nagas in the Patāla. The attempt at making पाण्डव's stay in a लाक्षागृह and setting it on fire, was foiled by विदुर who informed पाण्डव's in time to save themselves. Instead पुरातन, दुष्येण's agent himself was burnt down as भीमसेन, put the गृह on fire while पुरातन was in it. Regarding दमाप्रवेन it has to be noted that दुषिष्ठिर entered the gambling hall twice. A क्षत्रिय insisted for playing at dice was not expected to say no. Shakuni's deceitful tricks were responsible for दुषिष्ठिर losing all—even his wife द्रौपदी—Duryodhana ordered दुष्येण to drag her into the assembly and the obedient younger brother carried out the command of the elder brother enthusiastically. Had धृतराष्ट्र not intervened and caused द्रौपदी to be released, the latter would have been put to the worst of humiliations viz of being stripped

of her clothes in the open assembly by the wicked younger brother of the wicked Kaurava chief. Another challenge for युधिष्ठिर resulted in युधिष्ठिर losing everything as before and all the five brothers and द्रौपदी being required to stay in a forest for twelve years, besides having to stay *in cognito* for an additional period of an year. भीमसेन is recalling all these events of the past to his mind and with his heart very much embittered is he putting the question 'will the sons of the Kuru king have any peace while I am alive?' This force of the fourth line—viz., the interrogative is to be brought about by a modulation of voice. (In Sanskrit the same sentence can be altered in two ways so as to bring out an assertion (1) कस्य मरन्ति' as well as a rhetorical question (2) कस्य मरन्ति [किं] ?' The modulation necessary for bringing out this latter is known in Sanskrit साहित्यशास्त्र technically by the name of काण्ड and from the text of the Vepīśaṃhāra it is evident that यदु नारायण was very fond of this device. Besides this verse (I, 1, 8), to cite only one more reference may be made to I, 1, 11 quoted by मम्मट in his काव्यमकार, III, with the remark 'अन मयि न बोध्य तेन कुन्तु तु बोध्य इति काव्य प्रकाशते ।' I, 8, 1. As the question in I, 8d was put very sharply and emphatically the युवचार and the पारिवारिक listened to the same—though it did not come to them all too unexpectedly. The यविष्ठेय must have prepared them for it, in a way yet, neither could make out as soon as the question was heard as to from whither it had come I, 8, 2-3. Hence the query by the Assistant. The युवचार looks behind and knows who is the person who has put the question to him. I, 8, 3-6. This is a graphic description of भीमसेन as the युवचार saw him on having turned his head backwards. भीमसेन was simply intolerant (यदुनारायण) of peace with Kurus (कुर्सेवान) as it would result on Vāsudeva's going for the purpose. On his broad (रथ) expanse of forehead (स्फाटत) there was formed a fierce (भीषण) frown (भ्रुकुटि—भ्रुकुटिम्ब) which acted like the trident (त्रिशूल इव मानरणि इति त्रिशूलमयाना) on the arch (दाल) of Death. This arch was dreadful (विशूय) भीमसेन was consequently drinking all of them as it were (मारिन् इव न सर्वां) by the glance he cast (दृष्टिमेन) at them. He was also being followed by Sahadeva. 'In this very direction doth he come, (इव एव यविष्ठेय) observed the Sūtradhāra 'it is, therefore, not proper for us to stand in his presence'. The idea is that for ought they knew, भीमसेन would make ~~thems~~ the victims of his anger. 'Let us two go away from here'—he proposes to the पारिवारिक 'safety

first weights with both and thus with the exit of the मृतधार and the पारिपाशिक (निष्क्रान्तौ—the two are gone out), the प्रस्तावना or prologue of the play comes to its termination (इति प्रस्तावना)

The प्रस्तावना or prologue is thus defined by विश्वनाथ in his साहित्यदर्पण —

(नग्री विदूषको वापि पारिपाशिक एव वा । मृतधारेण साक्षात् कृतं वा कुर्वते ।  
चित्रैर्वाच्यै स्वकार्योत्थै प्रस्तुताशेषिभिर्मयि । आमुष्य तन्नु विषये नाम्ना प्रस्तावनापि सा ॥) That  
■ in what is known as an आमुख or प्रस्तावना, either the नग्री, or the विदूषक,  
or the पारिपाशिक ( शूक) as here holds a conversation with the मृतधार.  
In the course of the diverse passages arising out of their duty (स्वकार्योत्थै )  
: e. having a bearing on their work, yet introducing (lit throwing in  
आशेषिभि) what is the matter in hand (from the point of view of the  
play wright), is achieved, the prologue known in Sanskrit as प्रस्तावना  
(प्रस्तु to start) or आमुख ( : e opening )

There are as many as five kinds of प्रस्तावना referred to in works on Sanskrit साहित्यशास्त्र They are (1) उद्घातक (2) कथोद्घातक (3) प्रयोगातिशय (4) प्रवक्तृ and (5) भवलक्षित vide (उद्घातक कथोद्घातक प्रयोगातिशयप्रवक्तृ । प्रवक्तृकावलक्षित पञ्च प्रस्तावनाभिः) in the वेणीस्मृत्यार there is the second of these five types of प्रस्तावना that is present It is defined as follows

मृतधारस्य वाक्यं वा समादायार्थमस्य वा ।

भवत् पश्यप्रवेशश्च कथोद्घातक इति उच्यते ॥

Here the fourth line of I, 7 स्वस्था भवन्तु कुरावन्मुता सन्त्या ।' (rather its meaning) is taken up by भीमसेन who challenges the मृतधार 'how can the sons of धृतराष्ट्र be well at ease while I am yet alive ? ' It is with such a device that the entrance of a character of the play—one of the dramatis personae has been effected Such a प्रस्तावना is called the कथोद्घातक type of प्रस्तावना evidently because in it there is the उद्घातक or the opening introduction of the plot (कथ) or story of the play that is thus skilfully achieved. While the readers or those in the audience are thinking about a passage in the mouth of the मृतधार, one of the important characters in the play makes its appearance on the stage having just picked up an utterance of the मृतधार. Rightly is this type of प्रस्तावना called by the name of the कथोद्घातक—beginning of the story I 8, 7 marks the end of the प्रस्तावना After the stage direction इति प्रस्तावना as is only to be expected there is the stage direction 'तत् प्रविशति क्रुद्धा भीमसेन' as the rule is 'नामृचि तस्य पादस्य प्रवृत्तिः भवेत्' भीमसेन is yet in the same angry mood. He repeats

the same words आ दुःखम् etc upto the end of I 8 which he had uttered from behind the curtain. To a careful student of the *Vaiṣaṃhāra* this detail viz the entrance of भीमसेन on the stage before any other character is of immense importance. Śhrīdeva follows भीमसेन (who is मद्भक्त अनुसन्धमान) The entrance of भीमसेन has an important bearing on the question 'who is the hero of the play?' If the dramatist assigns importance to the *first sentence to be uttered on the prastavaṇa* having come to a close as it is only meet he should, that passage or sentence the dramatist is more likely to put into the mouth of a character, who according to him is *the most important* (or one of the most important) from his own view-point. In the *मुद्राराक्षस*, विशाखदत्त makes चाणक्य enter on the stage before any one else. It is चाणक्य who enters first on the stage shouting out 'आ कपप मयि स्थिते चन्द्रगुप्तमभिहितुमिच्छति'. In the *Śakuntala* the सूतधार says तवामि गीतरागेण हारिणा प्रसभ इत । पथ राजेव दुष्यन्त मारुतेणानिहमा॥ and then enters दुष्यन्त the hero of the play on the stage. From this it should be clear that if भीमसेन is the first from among the *dramatis personae* to enter on the stage, there is no doubt as to the intention of the dramatist viz to make it easy for his readers or spectators to understand who is the hero of his play. This key-position could simply not be assigned by the author to any one else. This person and this person only—who makes his entrance on the stage *impressively*, before any one else—must be the hero of the play. मद्भक्तनारायण would have been deemed a poor dramatist indeed, if he were to have assigned this place to भीमसेन, even while भीमसेन from his stand point of view was by the second-best or third-best male character. For other aspects of this question vide General Introduction.

I, 8 11 मद्भक्त is all persuasion (अनुबन्धन महि ववा स्यात्तथा मानुष्यम्) to appease the anger of भीमसेन. He tries to point out that the words of the actor (मन्त्रुवन्त) were just favourable (अनुमन lit accepted acceptable) to them. And then he proceeds to point out the propriety of the wish that Pandavas should have the fire of enmity put out (as all their enemies would soon be undone). That पाण्डवः should repair to heaven also is favourable to पाण्डवः भीमसेन is however, in no mood to be appeased. He has no patience with the धन्य विना of दुर्जित and therefore in I, 8 11 12 angrily reminds मद्भक्त of दुर्जित's instruction of never wishing ill to the वीर्यवन्त as they are



our brothers worthy of having a treaty concluded with them'. It is evident that भीमसेन even while presenting युधिष्ठिर's view-point does not himself accept it. He wants to suggest that मद्देव too has been one of those who have ever been led by युधिष्ठिर in following a policy of भावयितुं क्षमान्तिष्ठा 'मयेराम्ने अन्तरं वृमामसि ।' भाम्नेन obviously must have uttered in a tone which made it abundantly clear that he was reproducing not without decision the stand point of the 'येष अन्ता' not without the implication that in मद्देव the येषअन्ता ever had an humble follower, against this back ground and this back-ground only can 'सरोपन्' (angrily) in I, 8, 16, on the part of मद्देव be properly followed. It is clear that मद्देव has been touched to the quick. The anger too is more directed against युधिष्ठिर than भीमसेन 'Noble Sir' भार्ये he addresses भाम्नेन, the proper significance of which can be understood only on the following definition of भार्ये stated as 'कृत्यमाचरन् कर्तव्यमनाचरन् ।' one who 'does what ought to be done and does not do anything' he ought not to

(9) Construe: राजा निषेधः न स्यात् चेत् परे परं ह्येवंगन् धृतराष्ट्रस्य तनयाश्च कः तव अनुजः सेन । [ व्यावर्त्ता ]

'Who among your younger brothers would, forgive (भमेन) the sons of दुराष्ट्र, who at every step (पर परे) have acted enigmically towards us?' is a rhetorical question, the obvious answer being 'none from among us'—i.e. neither अनुज nor ननुज nor मद्देव himself would do so. मद्देव means that like भीमसेन these three too are really very angry. But then they could not ignore the fact that युधिष्ठिर the elder brother was also the king and it was the king who was responsible for warding them off (निषेधः—from नि+धिष्—to prohibit, remove, ward off). The verse can be regarded as an instance of the परिवर्त्तन अन्तर because तव अनुजः is a मातुल or माभिप्राय विशेषण or a significant adjective, मद्देव means that all the three (अनुज, ननुज and मद्देव) are simply helpless. Not that they would forgive दुराष्ट्र's sons who richly merited death, as they had shown their enmity to पाण्डव at every step (ह्येवंगन् क क्षमेन has also a shade in it of वाच्यन्दि. 'ह्येवंगन् the cause of क्षमान्ताव is indirectly brought out). But then, they cannot throw to the wind's their king's command (Read 'येष गुरुरामां धर्मराजो महामनाः । न प्रभुः स्यात् कुलस्य न वयं मर्षयेमहि ।'—भीमसेन's own words in reply to दुष्येधन who asked of him whether श्रीपदी was or was not won in the दूत by the वीरवस rightly) 'अनु' and 'गन्' are synonyms. \*

I, 9, 1 भीमसेन, however, is in no mood either to be persuaded or to be appeased. He can not tolerate the idea of peace being made with the कौरवस (मेघनाले आतरः युष्माकम् ।' which is ironically reproduced by भीमसेन) for that would nip in the bud all chances of his cherished desire of wreaking vengeance for the wrongs inflicted by दुर्योधन being fulfilled. So भीमसेन says 'it is so'. He, however, adds 'but on this very account, i. e. because to you युधिष्ठिर is 'राजा' whose command must implicitly be obeyed, I am, since to-day (अद्यप्रवृत्ति) separated (भित्र) from you, "You go along your way and I shall go along mine" He explains the stand he has decided to take in I, 10 which follows which verse he introduces with 'पश्य' ('see'),

(10) Construe शिरोः पद्मं मय कुरुभिः यत् पदं प्रवृद्धं लुप्तं, तत्र आर्यः हेतुः न भवति, किरीटी न (भवति), युवा च न (भवतः) नरामन्थस्य उरस्थलम् दृष्टुं न अपि विरुद्धं सार्धं भीमः । कृपा विषटयति, यूयं घटयत । (शिखरिणी)

भीम says that in the enmity he has developed, even from his childhood, against the Kurus, i. e. दुर्योधन, दुःशामन etc, indeed (लुप्त) in respect of that the noble elder brother (आर्यः) i. e. युधिष्ठिर was not the cause, nor was किरीटी, i. e. अर्जुन the cause nor again the two of them i. e. नकुल and मन्तेव. (For अर्जुन's name किरीटी read किरीटं यस्मैमहादेवः प्राप्ते मे शिरोऽगमम् । रणमध्ये स्थितस्य सर्वपावन-निभम् । अष्टोच्चं रश्मिं विधे । इन्द्रदत्तमनाहार्यं तनागुमां किरीटिनम् ।) I am called किरीटी by virtue of a विरीट or diadem that ever shines on my head, like the sun,—given to me by Indra and one that can not be taken away by anybody'. भीमसेन had a special reason to be enigmatically disposed towards the कौरवस as the latter had tried several times to put him to death even in his childhood of the explanation of विषाद in I, 8 above. The peace (पथि), like the broad bosom of नरामन्थ grown whole and entire again (युनः नृपि विरुद्धम्), भीम will break to pieces (विषटयति) in anger (कृपा), (if you want, I challenge you) you cause it to be brought about (यूयं घटयत). In नरामन्थस्य उरस्थलम् दृष्टुं न अपि विरुद्धं सार्धं भीमः of मय and his two wives, sisters of each other who had eaten two halves of a fruit given to their husband by a पद्मे पञ्चमीश्वरम्. But the two gave birth to two halves of a boy. They arranged to throw them at a cross way. But a demoness named अग्न्या put the two together and thus a strong boy, named अग्न्या quite significantly, was secured as his son by कुरुष्व who was soulless and consequently had been yearn-

ing for a son. In the fight between भीम and जरासन्ध which lasted for some 15 days every time भीम broke him to pieces, the latter used to be joined and भीम had to fight against his inveterate enemy again. Ultimately on Krishna's having conveyed to भीम by means of a sign that the parts of जरासन्ध be thrown crosswise, भीम succeeded in putting the enemy to death 'पुन स्थाव तु तदा जरासन्ध प्रनाथवान् । भीमश्च समागम्य बाहुयुधं चकार ॥ पुनः कृष्णः कूर्मरिपि द्विधा विच्छिद्य माधव । व्यत्यस्य प्राविपत ततः पु जरासन्धवरेष्मया ॥ भीमस्तेनस्तदा शब्दा निर्विन्द च माधवः । द्विधा व्यत्यस्य पादेन माधिरश्च ननाद ॥' विरूढ with reference to जरासन्ध's उत्स्थल means grown whole and entire again while with reference to मधि - a treaty or peace it means 'well effected, formed' भीम here is challenging his brothers युधिष्ठिर, अर्जुन, नकुल and सहदेव to bring about peace between the कौरव and themselves. He is bent on breaking it to pieces [यस्य वयम्, कुशा भीम विवदयन्ति] "On one side are you all four ranged, on the other भीम who single-handed would put an end to the peace

I, 10, 1-2 सहदेव again tries to persuade भीम and says 'noble sir' when you have your anger extremely accumulated (अतिशयन ममूल काथ वया येन युष्माकम्), perhaps our worthy elder brother would be angry (खिद्यन्). भीम is not prepared to believe that the worthy elder brother of them all युधिष्ठिर can ever be angry 'Does the elder brother know even [the thing called] anger?' He, for one, is not prepared to believe this. The reason for such an attitude follows in verse 11.

(11) Construe 'पाञ्चालस्तनया मृगयन्ति तथाभूतां दृष्ट्वा बालकलघरे [अस्माभि] व्याधे सार्धं बने मुचिरम् उषितम् । विराटस्य आवासे अनुचितारम्भनिभृत स्थितम् । [पुंश्च स्थितेऽपि] गुरु स्थिते मयि खेदं भजति [विम्], अद्यापि कुरुपु [पुंश्च] न [भजति हिम्] । (निबलिता)

Having [helplessly] seen the daughter of the Pancala king i. e. Draupadi reduced to that plight (तथाभूताम् idiomatically = तथा विपन्नाम्) at the assembly of kings, by us wearing hard - garments (कलघरे = कलत्रानां घरे i. e. पार्ष्णे) for a long time i. e. 12 years, a stay was had in the forest in company with hunters (व्याधे माधम् where माधम् = हिनम्) Then in the abode of king विराट in a manner that was secret [निभृतम्] did we reside with occupations unworthy of us (अनुचितम्) Thus युधिष्ठिर became a ब्राह्मण, रुद्र by name. भीम announced himself as an expert cook भटुन became a eunuch 'वृद्धका' by name नकुल got himself appointed as a Groom-in-chief (मधवपति) and सहदेव declared himself as a वैश्य who

had worked as बुधिष्ट ch of cowherd द्रौपदी introduced herself as a female artisan (मेरुम) named मालिनी मेरुमी is defined by अमरकोश as परवैदमस्या स्वनामिज्यसाधिका । For the five brothers born in a royal family there could hardly have been a worse humiliation than this. A princess being required to work as a 'मेरुमी' The word नथामृता used of द्रौपदी in line 1 is full of meaning and brings out the fact that she had her garment and hair being dragged by दुःशासन while her five husbands kept on looking without being able to raise their small finger against the perpetrators of the evil. So you mean after the humiliation of द्रौपदी was suffered without any the least resistance, after full 12 years were spent in the company of hunters in forests after one year a period was spent remaining in cognito doing all sorts of unworthy jobs our worthy brother who did not at all get angry would be angry against me if I be angry ' ' And certainly he would even now not be angry against the Kurus " The suggestion is not difficult to follow viz., that युधिष्ठिर's being angry against me is the height of impropriety. In मम अनि नावापि कृपु there is as stated above १ वाकु I, 11 1-2 भीम tells मन्त्रेय that under the circumstances it is the best thing for him to return and convey to the king in his (भीम's) name (भीम being inflamed (उदीविन) with anger accumulated (सङ्गृह) since long long ago (अतिनिराग) the message contained in I 12

(12) Construe मया युष्मच्छासनकृदुनाहमि ममनं द्रियत नाम, विनिमनाम् अनुमनान् अपि मय विगृह्णा प्राप्ता नाम । अद्य यत् दिवसः कालः शान्तिनामिनामनामस्य योगान् उच्छिद्यन् मम [१] शुभं न भवति अहं तव विषेय न [अस्मि] (गादृजद्विहीनः)

The use of नाम in lines 1 and 2 is idiomatic. भीम says I prefer remaining plunged (ममनं नाम विनय) in the sin or evil (अज्ञान) in the form of the transgression (कृदुन) of your order. Obeying the order of the elder brother was the duty of भीम. Violation of this duty would certainly result in भीम's incurring sin (१ ममं छासन मय कृदुन मय अहं अस्मिन् युष्मच्छासनकृदुन इति ।) But भीम is so angry with the Kurus as and so impatient of any further forgiveness he has shown to them that he says I am prepared to remain plunged in this sin. Though it has not actually been stated in so many words, it is clear that अहं नागद्वय had some such such as अहं स्वप्नर in his mind so that अहं निमग्नः or अहं निमग्नः I do not mind being plunged deep (निमग्न) in the sea of transgression of the elder brother's order. Similarly 'I am quite prepared to live censured (दिव्य) to my discredit (मना

नोम) in the midst of younger brothers who would be keeping themselves within limits (स्थितिमान्). "अबुन, नकुड and महेदेव would get the credit of being your obedient younger brothers. I would be singled out by them as one not following the code of conduct (स्थिति) accepted on all hands, but I am prepared to take this odium (निर्गुणता)". In lines 3 & 4 भीमसेन makes it quite clear that he has, for just a day, chalked out his own path and that he is determined to go along that. "To-day, for (just) a day (एक दिवसम् where 'accusative of time' is used in keeping with 'कलाधनोत्पन्नमयोले' द्वितीया), you are not the elder brother (गुरु) of me (मम) who am going to annihilate (उच्छिद्यतः—present participle used in the sense of future participle उच्छेत्स्यत—according to 'वर्तमानसामीप्ये वर्तमानवद्वा' इदं) the descendants of Kuru (i. e. दुर्वासन, दुर्गामन though पाण्डव also are कौरव in the sense that their ancestor as well is कुरु—here there is the restriction of the sense of a word to a smaller field than that which it can legitimately cover) and who have my mace (मदा) ruddy (भरण) on account of blood (शोणित) brandished or lifted on high (उत्थामित) out of anger (क्रोध)—nor am I your obedient (younger brother)" (विशेष—potential participle, meaning one who can be put or placed any way one likes, विशेष thus is synonymous with a भृत्य or निहुर). कौरवे उद्गमिना शोणितेन भग्ना च मदा यस्य स तस्य क्रोधोत्थानितशोणितारुणमदस्य—वदुर्मादि.

To give effect to this determination of his भीमसेन stalks about (परिक्रामति) haughtily (उदतम् यथा भाव तथा) I, 12, 1-2 महदेव follows भीमसेन and is surprised to see him going in the direction of (प्रस्थितः) lit one who has started for) the quadrangle (चतुःशालकम्) of पाञ्चाली i. e. द्वैपदी. चतस्रः शालाः समाकृताः, तदेव चतुःशालकम् which is an instance of द्विगुममम The term signifies a quadrangle with four buildings on the four sides. In 'प्रति प्रस्थित' प्रति is superfluous 'चतुःशालकम् प्रस्थित' would have been enough (as प्र+स्था in a गत्यर्थक क्रियापद and its कर्म should be in the accusative case). Probably महदेव could not resist the temptation of the अनुप्रास contained in 'प्रति प्रस्थित'. 'अवतु तावदहमत्रैव तिष्ठामि' shows that महदेव has inferred that भीमसेन wants to see पाञ्चाली, in which case it would be indecorum on his part to follow भीमसेन. So 'I shall just (तावत्) stand here only (अत्रैव)'. The stage direction (स्थित) brings out that Sahadeva does accordingly. 1, 12, 3-4 But भीमसेन turns around and having observed says to महदेव 'go you and follow in the footsteps of the elder

brother (दुषिष्ठिर)" He lets सद्देव know of his intention to enter the armoury (अशुभानम् वापारम् अशुभानारम्) and have weapons as his helpers (महाय -lit one who goes along with, one who helps—this is to be distinguished from 'सहाय्यम्'—assistance or help). The implication is evident. भीमसेन would now depend on the help he can have from his weapons and not on assistance to be had from anyone else 1, 12, 5 सद्देव points out to भीमसेन that it was द्रौपदी's quadrangle he was going in the direction of and not the armoury 1, 12, 6 For a moment, भीमसेन keeps on guessing (सवितर्कम्) as to what he should do. 'How this is *not* the armoury indeed! this is पाञ्चाली's quadrangle'. He then reflects, (चिन्तितम्) and is only glad (सह्यम्) that per chance he turned his footsteps in the direction of पाञ्चाली's चतु गालम्, 'I have to take my leave of पाञ्चाली' This had to be done some time prior to going to the battlefield. Before starting with the purpose of punishing दुषिष्ठिर and दुःशासन, पाञ्चाली who had suffered the greatest indignity at their hands had to be told about the matter There was nothing wrong in सद्देव accompanying him on the occasion and so (1, 12, 6-7) he takes the younger brother by his hand, affectionately (सज्जनम्) and invites him to accompany him "May your honour too see (personally)" says भीमसेन, "how the worthy elder brother torments us, desirous as he is of concluding a treaty with the Kurus" To see पाञ्चाली was to be convinced of the वीरता caused by the peace loving दुषिष्ठिर

1, 12, 10—Both show by means of acting that they enter the चतु गालम् भीमसेन sits on bare ground (भूमौ उपविशति) being too angry (सक्रोधम्) to wait for an आसन or seat being offered to him, or to take notice of one which already was spread out there 1, 12, 11—12 सद्देव hastens to point out to भीम the seat that had already been spread out there and he requests him to sit there and await the arrival of द्रौपदी 1, 12, 13—14 The use of the phrase 'हन्वामनम्' (हन्वादा व प्रत्या आगमनम्) by सद्देव reminds आर्मेन that दुष्मन् was sent by दुषिष्ठिर to speak on behalf of दुषिष्ठिर with the purpose of concluding a treaty with दुषिष्ठिर भीमसेन is curious about the terms (तः) of the peace and hence asks 'on what terms has he been sent to conclude a treaty?'

1, 12, 15—17 भीमसेन is both shocked and surprised (स्मरन्) to learn that even His Majesty अश्वत्थाम should have suffered so great a loss of his valour as to agree to accept five villages from the enemy

On having heard 'एवमिदं श्रुत्वा' he, therefore, closes his ears कर्णौ निधाय lit, 'having covered his ears' where निधाय is an alternative form of the gerund of निधि+धा - 'निधिधाय' being the normal form - but 'न' in 'निधिधाय', gets itself dropped according to 'वष्टि भागुरिरहोष्णवाप्योरपसंगयो ।' He does not want to listen to anything of the sort any more. I, 12, 17-18 Not only this he wants to forget altogether that he ever had heard about this sort of treaty - most humiliating one indeed. Having turned round (परिवृत्त्य), he therefore, tells सद्देव 'Therefore, dear brother (वत्स), this was not told by you, nor was this heard by me, Bhīma'. Reference by भीम to himself by his name is significant. All who knew भीम would easily understand that *he at least would not listen to any such thing*

(13) Construe क्व नृवं भव्यं भूषते अत्युग्रं क्षात्रं तेजः [भासीत्] तत्र अपि अनेन नरा भक्षे दीव्यता नूनं हारितम् । (अनुपमम्)

भीमसेन is cogitating. While trying to figure out how this must have happened, how दुषिष्टिर must have come to be contented with just five villages, he comes to the conclusion, that indeed this must have happened only on account of one thing by this one (दुषिष्टिर) while playing with dice (in the द्यूतमभा) (भक्षे दीव्यति is an idiom in Sanskrit meaning 'he plays with dice'), that lustre (तेजः) of his, peculiar to a क्षत्रिय (क्षत्रियम्) and one doing credit to the lord of the earth (भूषते), must have been lost (हारितम् lit. caused to be taken away, p p p of the causal of ह) )

In other words, according to भीमसेन at the time that दुषिष्टिर played with dice he lost not only his kingdom and other valuables, he lost what is most precious to a king and a kṣatriya viz., his valour or bravery. And due to this deprivation of his bravery is he now content with a bare 'five villages' that दुर्बाधन is being requested to grant him. The presence of the word 'नूनम्' in the verse makes it clear that the figure of speech contained in it is उत्प्रेक्षा. Vide note on I, 1 above where the list of words bringing out the presence of उत्प्रेक्षा is quoted as given by दण्डी. It may be noted that द्वि alternatively takes the accusative of what is used while playing with dice. Thus अक्षान् दीव्यति also is correct.

I, 13, 1 While भीम was thus trying to guess how दुषिष्टिर must have been ready to seek peace with just five villages in the bargain, behind

the curtain or in the curtain (नेपथ्ये) are uttered the words 'ममस्वमदु ममस्व-मदु भट्टिणी ।' As becomes clear a little later, these are uttered by the *ceñi* or *maidservant* of द्रौपदी. The word नेपथ्य is etymologically explained as ने=नेतु रथ्य i.e. that which is wholesome or favourable to the leader, of course of the actors : e. to the Sutrādhāra. The word is understood to mean (a) curtain or (b) green room where the actors prepare themselves in respect of the वेष्टभूषा etc for the roles they are to play (2) Alternatively निन = नेरस्य पथ्य is given as an explanation of the term. This brings out that नेपथ्य or screen gives delight to the eye. (3) The actor's costume (वेष्ट. नटस्य) too is understood to be the meaning. The stage direction 'नेपथ्ये' here is used for preparing the audience for the arrival of द्रौपदी on the stage. भट्टिनी literally would mean स्वामिनी mistress. Actually देवी the (crowned) queen is a title of greater importance. Some times, as here, the two are used promiscuously (Vide 'जट्टी आणवेदि' at I, 14, 13). The strict rule is 'देवी कुलाभिषेकायामित्यमु च भट्टिनी' अमर I, 13, 23 महर्षेः is the first to notice the arrival of द्रौपदी as he says to himself 'अयं नमः सपतिः ।' यशसेन is another name of द्रुपद. Thus यशसेनस्य अपत्यं श्री (cf परंयय अपत्यं स्वा दासेनी) is दासेनी which is another patronymic of द्रौपदी. मुहु-वारवारम् उपधीयमानानां बाष्पाणां प्लुतं समूहः एनं स्थितिं नयने दृष्ट्वा सा-वदुः. Tears are welling up in the eyes of द्रौपदी which therefore cannot function (स्थितिं) properly. This graphic description of द्रौपदी is subservient to the dramatic object viz., श्रीयशसेन the hero being all the more angsty. The कर्षण of the नायिका is the fuel that feeds the fire of the heroism of the hero. श्रीदेव knows this too well—'O this is an extremely distressing (कष्टकरम् = बहामयं) thing that has befallen [us] (आपन्नम्)'.

(14) Construe. कुण्डं आयें दत्तं वैद्युतम् इव ज्योति अयं संभूतम् तद् इयं कृष्णा प्रातुर इव नूनं सवर्षविष्वति । (अनुष्टुप)

The lustre (ज्योति) that is to-day accumulated इत्यत्र p. p. of स+ज्) in the noble or worthy elder brother (आयें भ्रातृ), similar (इव) to that of lightning (वैद्युत इव वैद्युतम्), that Kṛṣṇā [the dark complexioned Draupadī] will indeed cause to increase (सवर्षविष्वति) even as does the dark (कृष्णा) Ramy Season (प्रवृत्त—a case of personification) i.e. one full of dark clouds surcharged with water causes to increase the brightness of lightning. The resemblances are इत्यत्र—इत्यत्र प्रवृत्त, ज्योति (cf श्री.)—वैद्युत इव वैद्युतम् ।



[The darkness of Rain Season is a favourable background or cause of the lustre of lightning, being enhanced.] दुष्का (य प्रहेना or द्रौपदी) all full of misery in the form of humiliation to which she has been subjected by the enemy is the cause of the augmentation of the lustre (चाति) i. e. bravery of the worthy elder brother नाम रुद्रज्ञ knows too well that at the mere sight of द्रौपदी so humiliated by the enemy, भानसेन would fly into a rage. I, 14, 1 निर्दिष्टस्य निर्देशस्य (नपुंसके भावे क्) अनानुक्रम यथानिष्ठम् - तुम् अस्या विषये इति यथानिष्ठम् i. e. as mentioned or described [before] This means that द्रौपदी enters with her eyes screened by tears (वाप्यदग्धगन्धिनयना). I 14, 2 द्रौपदी heaves a sigh (निश्चिन्ति), tearfully (अत्र महति दया स्य तत्पथा रु सन्) I, 14 4-5 The maid servant is consoling her mistress 'Prince Bhīmasena who has formed an everlasting enmity with the Kurus, will remove (अपनयति) your grief (मन्युम्)' नित्यम् अनुबद्धं वैरं यत्न स-व Even before the नयिका and नायक hold their first conversation on the stage, the fact that practically every one relied on भीमसेन for the removal of द्रौपदी's affliction—even the maid servant mentions him to the exclusion of others—shows that from the point of view of the author it is भीमसेन that is the outstanding male character of the play. This passage like many others in the dialogue that follows, has an important bearing on the question who is the Hero of the Ven saṃhāra भीमसेन was नित्यनुबद्धं by implication the feeling of enmity on the part of other sons of Pāṇdu was not as intense as that of भीम. Hence they could regard concluding a treaty with दुर्योधन as quite a good measure. Precisely this मन्युम् could not tolerate अथ मर्षं भीमा विषादनि वृत्तं घटयत् I, 10 I, 14, 8 इय' is the word used to address female servants vide अमर-7 इय इत्येह इत्यादि नीचा पेटो मर्षा प्रीति I, 14, 8-9 द्रौपदी regards युधिष्ठिर's insistence on peace and treating even कौरव with affection as the greatest obstacle in the way of her own grief being removed. If His Majesty (i. e. युधिष्ठिर) could not be opposed (प्रतिहता), this would come about.' प्रतिहन् literally means opposed to the bank, that which causes harm to the bank (such as water when a river is in floods in the rainy season) Later, metaphorically, anything opposed to or unfavourable to someone or for something is called प्रतिहन् The words तत्रात्र प्रेक्षितुं त्वरन् न ह्यवदत् are fraught with an amount of significance. On a careful perusal of the Ven saṃhāra it becomes evident that द्रौपदी uses the term नाय to refer to भीमसेन alone द्रौपदी is the heroine of the play. Her hair kept hanging loosely

on her back are tied up again at the end of the play, after the insult inflicted on her is avenged by भीमसेन. Is this not strong enough evidence that भट्ट नारायण wanted भीमसेन to be regarded as the hero of the play? I, 14, 9-14. The Ceti and द्रौपदी go near भीमसेन. द्रौपदी asks the चेदी to formally announce her arrival to भीम. So the चेदी declares the victory of भीम, in keeping with the usual custom. I, 14, 15 But भीमसेन is much too engrossed in his thoughts to take any notice of this. He is still thinking of the loss of valour on the part of (I, 13 he recites again) युधिष्ठिर. I, 14, 17 The ceti takes this to be a good augury. Prince भीम's being angry is sure to be agreeable (मिथं) to द्रौपदी. I, 14, 19-21 Normally द्रौपदी would have been deeply pained to learn that भीमसेन was in no mood to greet her. But under the circumstances she rightly observes 'this disregard too अवधारणा भवि) gives me (a great) consolation'. She therefore, does not want to disturb her 'lord' (नाथ). Instead, she takes a seat in a secluded place and is keen on knowing the resolve ( व्यवस्थितम्-p. p p from वि+वृ+भी to determine, an instance of नपुंसके भावे क्त.= व्यवसयम् accu. sing) of the person who would punish the enemy for his gross misbehaviour. The Ceti also joins her. I, 14, 20 भीमसेन addresses सद्योव angrily—as yet he has not noticed द्रौपदी's arrival—'what did you say (किम्), I should like to know (मम), peace with five villages?' Obviously he wants to convey that all talk of peace is to no purpose. He would not let any be concluded.

(15) Construe: कौरवशत्रुं ममेव न मथ्यामि [किम्] । दुःशासनस्य वरुतः रथिरम् न विवामि [किम्] । सुयोधनोऽहं गदया न संवृण्वामि [किम्] । भवतां नृपतिः [इच्छति चर.] पण्य सन्धिं करोषु । [वसन्तिभ्यः]

This verse is remarkable for more reasons than one. (i) Here there is the use of 'वाचु' or modulation of voice in the first three sentences contained in the first three lines of the verse (ii) The verse is full of perspicuity or 'स्पष्ट'—so important a quality from the point of view of *rīti* or style and (iii) the verse brings out in an unmistakable manner the determination of भीम to avenge the grievous wrongs दुर्योधन and दुःशस्त्र had inflicted on द्रौपदी, whatever युधिष्ठिर may do by way of concluding a treaty with the enemical Kūrs. 'Shall I not (मथ्यामि न ? = मथ्याम्येव, present being used for future, I certainly shall) pound down, out of anger, the hundred Kauravas? Shall I not

drink the blood of Dus's asana from his chest ? (उत् + तृष्, equivalent of the termination of the ablative case शस्त्रास्तस्मिन्) Shall I not pulverise (सत्पूणयामि—lit reduce to powder), with my mace, the two thighs (ऊरू) of Suyodhana ? " Most definitely," Bhīma wants to convey, " I shall do all this" He does not mind at all what युधिष्ठिर would say or do 'Your king (भवतः नृपति) is welcome to conclude a treaty (मन्त्रि करोतु) [if he wants], on a stipulation (एवमेव) [such as that दुर्योधन should give to युधिष्ठिर five villages ]" भीमसेन means he would have nothing to do with such a treaty He has already declared that he is no longer with his four brothers (Vide I, 9, 1 'अत एवाहमद्यप्रभृति मित्रो भवद्भ्यः ।) "भवता नृपति" is quite significant, 'युधिष्ठिर is 'His Majesty' to you three—अर्जुन, नकुल and सहदेव—I have chalked out my path independently I am bent on pursuing it and punishing the wrong-doers' I, 15, 1-3 द्रौपदी is naturally very much pleased at this. The stage direction जनान्तरम् brings out that the words she utters are part of what is regarded as an 'aside': i.e. भीमसेन and सहदेव at least are not able to hear the words. Read विष्णुवाक्येणान्यानपरायान्तरा कथाम् । अन्योन्यामन्वयं यस्यात् जनान्तरमनाश्रितम् ॥ The जन here is of course the चैरी The resolve of भीम crystallised in so many words was never before heard (पूर्व भुत भुतपूर्व, न भुतपूर्व, अभुतपूर्व) by her She, therefore, is keen on those words—first of their kind—being uttered again and again.

I, 15, 4, Bhīmasena is in his angry mood and out of sheer wrath he repeats 'मथ्यामि यौवराज्यं etc.,' again The dramatic effect of this would best be appreciated when a performance of the Ven'samhāra on the stage would be given [and watched] महाराज has a very good sense of the नाट्यात्मकता of such effects which are best appreciated when a play is staged by expert actors. I, 15, 4-9 Naturally सहदेव and भीम carry on their discussion which was their 'प्रस्तुत' or matter in hand. सहदेव inquires of भीम whether he (भीम) understands the message (सदेश) sent by His Majesty (युधिष्ठिर) [to दुर्योधन] as void of meaning or significance. वि+उत्पद्य—lit that which has arisen specially, that which has a significance, अ-लुप्य—insignificant. भीम really did not see any special point in the message. He bluntly asks 'what kind of significance is there contained in this (का पुनरत्र लुपति) ?' सहदेव tries to bring out the significance of the message to दुर्योधन contained in I, 16

(16) Construe — इन्द्रस्थ वृक्षस्थ ज्यन्त वारणावतम् [ इति ] चतुरः ग्रामान् पञ्चमं च कचित् एक [ ग्राम ] प्रयच्छ । ( अनुष्टुप् )

The verse is simple as simple could be. Give us इन्द्रस्थ, वृक्षस्थ, ज्यन्त, वारणावत and any one as the fifth village.' It is curious however, that excepting वारणावतम् the other places are not mentioned in the lists contained in the महाभारते as those of places asked for by युधिष्ठिर. 'इन्द्रस्थ वृक्षस्थ ज्यन्त वारणावतम् । अवमान भवत्वत्र विचिरेक च पञ्चमम्' ॥ Here only वारणावत is mentioned by the MB. This is उद्योगपर्व 31, 19 Again at उद्योगपर्व 71, 23 the list is given. The 2nd line of the verse reads 'अवमान च गोविन्द विचिरेवान्न पञ्चमम् ।' It is very difficult, therefore, if not impossible to guess how अट्ट नारायण prepared the list with 'इचिरेक च पञ्चमम्' being quite in consonance with MB but three places viz, इन्द्रस्थ, वृक्षस्थ and ज्यन्त being altogether different from what the महाभारत gives. Nor is there any truth in a suggestion made by some that these places are mentioned because at these places कौरवः had inflicted wrongs ( अपकारः ) on पाण्डवः. This is not borne out by the महाभारत. The interpretation of पञ्चमम् = पञ्च पञ्चमहाभूतात्मक देहमित्यर्थं मानि नाशयति इति viz., क्षमाम् is fantastic, to say the least. This runs counter to the very spirit of the message which युधिष्ठिर was sending. भीम blames युधिष्ठिर and others for their attempts at concluding a treaty. If पञ्चमम् were equal to क्षमाम्, युधिष्ठिर with his शमशानता would have been the last person to ask for it ( Apart from this 'क्षमाम्' need not be asked for. Those who are prepared for it actually start it ). भीमसेन would have had no occasion to complain against युधिष्ठिर if the latter wanted क्षमाम्. But throughout this scene, भीमसेन is complaining against and he has broken away from युधिष्ठिर as well as अर्जुन, नकुल and सहदेव. Ultimately we are driven to venture the explanation, if explanation it is, that the list need not be regarded as being a reminder of any previous specific wrongs, five in number, at all [ Did five पाण्डवः want probably five villages ? It mentions लक्ष्मणानन्द, विषाद, सनातनोदय and पाण्डववधुदयानावरणम् as also her वधवधम्. Is अट्ट नारायण making the number five of villages asked for have a relation to the their five अपकारः ? ] इन्द्रस्थ sounds well with वृक्षस्थ and so does ज्यन्त with वारणावतम्. अट्ट नारायण, therefore, is in general conformity with the source of his play, though the names of four places, probably he regarded as those regarding which he could differ from the MB. Only

वरणावन is common to the source viz the महाभारत and भट्ट नारायण's own composition, the वर्णमहारम्

I, 16 1 भर्मदेन wants the point to be clarified (तत्र किम्) I 16 2-3 महर्षेः १ e भट्ट नारायण tries to read a meaning in the names of places viz, the उद्वाहन or pointing out (आविष्कार) of the places of grievous wrong, (अपकारस्थान) done by the कौरव्स to पाण्डव्स is stated above, this is not warranted by the evidence of the epic dealing with the Mahabharata war विषभारतन ऋतुगृहदाह and धूम्रसभा make only three अपकार्स unless जलमभा is taken to be equal to द्रुतसभा. Thus the number of अपकार्स would come to four. Still the question remains that if four is regarded as the number of अपकार्स why should there be any demand for five villages?

I, 16 4 भर्मसेन is vehement (मातामह) and at a loss to know as to what would happen if such a revealing (उद्घाटन) of wrongs inflicted by the कौरव्स were achieved?

I, 16, 5-6 महर्षेः pursues his own line of interpretation (1) Thus युधिष्ठिर's heart being apprehensive of the destruction of his own family would be made known to the entire world: i. e. people would be convinced that by being prepared to accept just five places युधिष्ठिर strove his utmost to avoid fratricidal war and (2) along with that the impossibility of a treaty being concluded with दुर्योधन who is in no mood for a compromise or any conciliatory measure (अमपेक्षता) would be brought out (प्रतिपादित) lit. caused to be stepped on to, i. e. made clear.

I, 16 5 6 भर्मसेन's criticism is shattering. 'All this, O fool is to no purpose (न विघ्नं न च मत्स्य तत् अनर्थकम्)' The असमर्थता i. e. *unfitness* in the matter of being regarded as one with whom peace can be made was proved of दुर्योधन long ago. When we left here for forest and solemnly declared the annihilation of the Kuru host the *unfitness* of दुर्योधन in matters of making peace was brought out.

महर्षेः uses अमपेक्षता in the sense of the state of being irreconcilable भर्मसेन uses it with a twist. He uses अमपेक्षता to convey the state of being *unworthy of being approached for making peace*. भर्मसेन's view point is altogether different. He makes it clear in verse 17th.

(17) Construe कथातः शत्रुकुलक्षयं युष्मान् लोके हेययति [किम्]। शराणां सभायां वशकर्षणं [युष्मान्] न लब्धयति [किम्]। (अनुष्टुप्)

भीमसेन is out to shatter to bits सखेदेव's explanation of the significance of the message. 'सखीप्रक्षयाशङ्कि' is attacked by him with the phrase 'शत्रुकुलक्षय' Killing दुर्योधन, दशसुतन and their supporters is killing the family of the enemy Does that put you to shame? How strange indeed! ( You are certainly to be congratulated for this extra ordinary sense of decency ) You are not ashamed, however, of the dragging by her hair of your wife (दाराणां)—and that too in the open assembly (सभायां) of kings 'मुपसवसि' as stated in 1, 11) हेयपत्ति causal, 3rd person singular of हि जिहेति causes to be full of shame. कल्लवति—either from कल्ल or कल्ल too, similarly is the form of the causal 'makes ( you ) ashamed of' कैश कवणम् is कैशकवणम्, भीमसेन who is a soldier out and out and believes in 'tit for tat' holds the view that क्रीयात् शत्रो कुलस्य क्षय is the most natural thing One ought to be proud of it. ' But here this very destruction of the family of the enemy out of wrath, is putting you to shame! ' 1, 17, 1-2 Draupadi's 'aside' ( जनातिरम् — जनस्य भक्तिके यथा स्वयत् तथ ) is at once a sad comment on दुषिष्ठिर अर्जुन, नकुल and सखेदेव and a compliment, richly deserved of course, to भीम 'These would not be ashamed ( of the indignity inflicted on me ) Dont you, at least ( तावत् ) forget it 1, 17, 3 भीमसेन has thus dismissed the 'significance' of the message sent with the purpose of concluding a treaty with the दुर्यु He is reminded, it is evident, that द्रौपदी was expected to arrive where he, as requested by सखेदेव, was waiting for her ( 1, 12, 11-12 'भग्नोपविष्टवार्ध' पाल्थतु कुष्णागमनम् । ) Bhīmasena feels it was high time she arrived 'How does Pañcālī tarry? The author of the वेणीसंहार is keen on showing how भीम's angry mood could not tolerate even the idea of a 'पणन स्मि' Immediately after भीम has shown his intolerance he is reminded of the need for taking his leave of पान्वाली ( 'भामन्वविनय्यैव पान्वाली' stated earlier ) How is it she is not yet coming? There is no dosing on the part of भट्ट नारायण On the contrary he has delineated भीम very skilfully and graphically. Actually द्रौपदी had come, though she was on purpose standing at a distance from भीम just with the intention of ascertaining what was the determination of her lord ( 1, 14, 19-20 ) She was ' एकान्ते उपविष्टा ' The result was that though सखेदेव had noticed her arrival, Bhīma was altogether in the dark about it. 1, 17, 4-5 सखेदेव's ' का यतु वेत्त, ' how long a period of time has passed since her ladyship's arrival, is quite appropriate. The Sanskrit idiom requiring the genitive of a

person *after* whose arrival etc time has passed is well worthy of being noted ( 'सुदीर्घं खलु कालं कविकुल्युरोत्पतस्य' would thus mean 'a very long period of time has passed since the death of the best of the group of poets'). "under the influence of the vehemence (भवेत्) of anger (रोष), though come, she has not been noticed by the noble brother "

I, 17, 6-7 भीम is very courteous. He wants to make amends for not having known that द्रौपदी had arrived. वर्धितं भयं वेदां ते वर्धितामर्षा है वर्धितामर्षं where भयं= anger 'न मन्यु कर्तुमर्हसि *please, do not be angry*' I, 17, 8-9 द्रौपदी replies that there was no reason for her to be angry, as he was not indifferent [उदासीन] on the contrary he was angry with the enemy and those who thought of concluding a treaty with the enemy I, 17, 10-14 The soldier is adept in प्रियाराधन as is brought out by the stage direction हस्ते गृहीत्वा etc He is out to learn why द्रौपदी is dejected. The latter's answer is 'when you are near, what is the cause for being dejected?' भीमसेन himself understands, however, as soon as he sees द्रौपदी's hair why she is dejected. 'The dishevelled hair are telling the whole story' (किञ्चानवलोक्य) अथवा किमावेदितेन This is another idiom That which is of no use is put in the instrumental and the one to whom it is of no use is put in the genitive. Thus 'अन्वस्य दीपेन किम्' This passage, as well as the 18th verse have a bearing on the *title* of the play अवेदिताम् is an instance of नपुमके भावे क्त and is synonymous with अवेदिनम् It was the mass of hair, undecorated, uncared for, left hanging loosely, tied with a single knot, on her back by द्रौपदी which made भीम feel the indignity very much (This is भट्टनारायण's own modification in the MB account). It was on this account that he resolved that he would avenge the insult and with his hands red with the blood of दुःशान्त and body covered with blood stuns of दुर्योधन would rearrange (स + ह) the hair of पांडात्री Hence the 'वेणीमहार' of the वेणीमहार.

(18) Construe यद्वा पाण्डुपुत्रेषु जीवत्सु दूरम् अप्रोषितेषु च [सुखं] पांडात्र राजनया इमा दशा वहने। (अनुष्टुप्)

भीमसेन has said it was no use द्रौपदी's telling him i.e. it was not at all necessary for her to tell anything The plight (दृष्टा) of द्रौपदी, even when the sons of Pandu were alive and had not gone far away (दूरम्) on a journey — of द्रौपदी the daughter of the king of Pāncālas was eloquent as eloquent could have been प्र + ण् प p. प्रोषित, न मोक्षित,

अप्रोषिता., तेषु अप्रोषितेषु (agreeing with पाण्डुरेषु सखु) the whole being a locative absolute construction. पाञ्चालराजतनया is quite significant. That a princess should be reduced to such a plight while her husbands are hale and hearty and *not* gone on a long journey! How miserable! भट्टनारायण is a skilled artist. He does not *mention* in so many words the विरहिणीव्रतधारण of द्रौपदी. On the contrary, with words the simplest and yet the choicest he graphically conveys to the readers (or spectators) of his play, the sheer helplessness to which the नायिका is reduced द्रौपदी is a विरहिणी, though *no* विरहिणी. This last is suggested by the dramatist 'इमा दशाम्' is a euphemism for 'विरहिण्या विपन्नावस्थाम्'. I, 18, 2 द्रौपदी wants her maid servant to tell भीम the *fresh* reason for her grief 'कोऽन्यो मम परिभवेण क्षिप्यते?'—'who else will be pained (सिप्यते) at my insult (परिभव)?'—is one of the many passages that prove abundantly that it was on 'नाव (भीमसेन)' and on none else that द्रौपदी had pinned her faith for the insult inflicted on her being avenged. I, 18, 5 'इतोऽन्यधिकतरम्' greater even than this as ordered by द्रौपदी the चेटी begins to tell भीम regarding the *fresh* cause of द्रौपदी's dejection—and even *stronger* (अधिकतर) than what भीम had guessed. I, 18, 6 भीम has no patience with the one who has been responsible for this fresh visitation of misery on द्रौपदी—"Tell me, Buddhimatika [be quick about it]".

(19) Construe कौरव्यशराणे अस्मिन् (मयि) कः पृथः मुक्तेरणीम् एना कृष्णां (मुक्तेरणीं कृष्णां) धूमशिवाम् इव शृङ्गान् शलभायते । (अनुष्टुप्)

भीम asks, "who is it that behaves like a moth (शलभः a moth, स इव आचरति शलभायते a denominative) in me here (अस्मिन्=मयि) that am the forest-conflagration (शराः=दवाग्नि) to the bamboos (शृङ्गा) in the form of the family (वध) of कौरव्यः i. e. धृतराष्ट्रः. [rudely] touching (स्पर्शन्) this (एना) when एना would be correct the former is permissible if the pronominal form contains an अन्वयेति i. e. reference of what has already been referred to by the proper form) इणा (dark complexioned द्रौपदी), with her braid (वेणी) unfused (मुक्त), like one touching the dark (कृष्णा) line of smoke (धूमस्य शिवाम्) that has set up (मुक्त) a column (वेणी)?"

In short, according to भीम to touch द्रौपदी was the same thing as to touch the line of smoke of the forest-conflagration i. e. (to invite not only trouble but) to court death. The author has the वद्विभक्त्याय in view. The moth once it has come within the orbit of fire is



sure to be reduced to ashes. : For anybody to treat द्रौपदी rudely or impolitely was the same thing as to incur भीमसेन's all consuming wrath.

दुरोः विनिप्रवीर्यस्य (दुर signifies descendants of कुरु) अपत्यं कौरव्यः  
 घृतराष्ट्रः इति यावत् । तस्य वधः कुलनिलयः. (family) एव वधः (bamboo) i. e. वेणुः  
 (वातावेकवधनम्) तस्य दावः (forest-fire) तग्निम् । The वाधनामोऽयं has the follow-  
 ing to say about दाव वने च वनवह्नी च दवा दावः प्रतीतिः । For वध  
 meaning a family as well as a bamboo read 'वधः भवेदन्वये वेणो'— इत्यभि-  
 धानविनामनिः. The compound कौरव्यवधना thus is equal to 'कौरव्यवधवध' in  
 point of sense. The form कौरव्य according to वाचस्पतिरामा is to be thus  
 explained: दुरोरपत्यं कुरूणां राज्ञेति वा विग्रहः । The वृत्त according to which this  
 form is arrived at is 'कृणादिभ्यो ष्वः' पा० ४, १, ७७२. As भीमसेन is the  
 forest-conflagration (this is one रूपक) and some one offending is  
 consequently the moth (उल्लेख), here there is the figure of speech called  
 परस्परिरूपक contained in the verse. As वध. is used at one and the  
 same time in more senses than one, there is रूप (or paranomasia too).  
 The अन्वयः in the verse, therefore, is शिष्टपरस्परिरूपक.

1, 19, 3 + The cet. begins telling भीमसेन about the fresh and  
 stronger cause of द्रौपदी's dejection. अम्बया मद्रिणा accompanied by the  
 mother i. e. Kunti—as गान्धारी was elder she deserved to be paid homage  
 to by the mother of Pāndavas. स्नानः पतिं यस्याः मा सखीनी a co wife.  
 मयस्नाता वर्यः (ममूहः) मयर्नारणः—य. य. सुभद्रा प्रमुखा यस्याः सः सुभद्राप्रमुखाः, तेन सुभद्राप्रमुखाः ।  
 1, 19, 5 भीमसेन though hot tempered and in his mood of that moment  
 against the policy of युधिष्ठिर, normally appreciated the propriety of  
 द्रौपदी going for paying her respect to गान्धारी. 'वन्द्याः सन्तु गुरुवः ।' is one  
 of the many happy generalisations in which the वेणीन्द्राबोर्ध्वः abound.  
 ततः ततः. lit [ what किम् to be regarded as अध्याधन ] after that, after that  
 (तन्नादनन्तरं किं जानम् ।).

1, 19, 6-7 The वेदी says that द्रौपदी while returning after having paid  
 respect to गान्धारी was seen by मातुलनी—but as 1, 19, 8 shows, भीम is  
 all full of anger on this account viz the queen was seen by the wife  
 of the enemy. This in itself is, according to him, valid enough reason  
 for the queen's being angry. स्थानम् literally place is here equivalent  
 to स्मृतिवत् कारणम् idiomatically. 1, 19, 11 'स्नानम्' and 'इदं विदम्' "with  
 pride and having smiled a little as also मर्त्योऽने इत्था दृष्टि. यथा तथा मर्त्योऽने-  
 दत्तदृष्ट्या which adds insult to injury,—add fuel to the fire of भीम's  
 wrath. 1, 19, 12 As it was, भीम could not do anything at least

immediately to counteract the insulting behaviour of 'the wife of the enemy (उवता च — 'you mean the queen was also *addressed* by her? oh-what can we do about it') I, 19, 14-15 भानुमती's words are full of insinuation इति श्रूयते So is being learnt. I don't know definitely प्राप्यन्ते [ Five villages ] are being *begged* for After all the 'brave' पाण्डव्स are content with just *five* villages for which they are *requesting* the कुरुराज तत् किमिदानीं—then why this fuss of following the vow of a विरहिणी? The पाण्डव्स never, never, will be the rulers of the earth It is idle to hope that at any future date द्रौपदी will be a सम्राज्ञी She has to be content with the lot of being the wife of five husbands who have practically gone on their knees before the mighty कुरुमुख्य 'The earlier the mass of hair kept hanging loosely on her back is tied up by you, oh द्रौपदी the better' I, 19, 16 भीमसेन tries to convince सहादेव of the propriety of his (भीम's) attitude 'Have you heard this, Sahadeva (—a fresh proof of the indignity that Draupadi required to suffer because of the समप्रधानता, क्षमाशीलता of युधिष्ठिर)? I, 19, 17 सहादेव replies 'nothing better could have been expected of her, just this is appropriate for her just this could have been natural on her part' The reason viz, situating company, follows, which सहादेव introduces with 'एव' ( see—)

20 Construe हृदि वेतासि साहचर्यात् भर्तृमहत्तानि भवन्ति । मधुरा अपि हि बह्वी विषविटपिसमाश्रिता (वर्ता) मूर्च्छयते । (आर्या)

'The hearts (वेतामि) of women become similar to those of their husbands ( भर्तृमहत्तानि ) by reason of close association ' This means the wife soon partakes of the wickedness of her husband. This is inevitable. As an instance supporting the generalisation is the particular case of " a creeper ( वृक्षः ) which though it is sweet ( मधुरा अपि ) ( by itself ) causes persons ( tasting it ) to fall into a swoon as it ( the creeper ) has resorted to ( समाश्रिता—सम्यक् कथा ) यात् तथा आश्रितवती an example of कर्तारि क्त ) a poisonous tree." The सम्भार in the verse evidently is सामान्यव्यतिरेक type of अर्थान्तरन्यास विषयम् विषयपूर्णं विषयमक (वा) विटपी विरविटपी विषयश्च इत्यर्थः । विटपा शायं मधुरा मन्त्रि इति विटपा । मूर्च्छयति is considered to be wrong by many who argue that the act conveyed by the verb is not done for itself ( वाच्यम् इति ) by the creeper and that therefore मूर्च्छयति a form of the परादेश would have been appropriate. Usage, however, does not warrant this highly technical

objection 'रुद्धि' has bypassed 'शास्त्र' here as in many other cases (शास्त्राद्विर्लेख्यसी)

1, 20, 1 भीमसेन naturally wants to know the reply द्रौपदी gave to भानुमती's insulting question From अग्नि + अ p. p. p is अभिहित lit what has been said or uttered 1, 20 2-3 The चेदी answers that the queen was not required to make an answer Her servant (परिजन परित वर्तमान जन lit one from among the retinue) managed it all right. If the queen were without her retinue, she would have been required personally to give a rejoinder As it was, द्रौपदी was not required to pay even that much attention to भानुमती The answer of the चेदी shows that she herself was greatly devoted to द्रौपदी and, therefore, did not wait for द्रौपदी giving the answer What was the परिजन there for, otherwise? 1, 20, 6-7 The चेदी's answer is quite spirited. 'So long as your (युष्माकम्) mass of hair (केस-हल) is not untied how can that of the queen be tied up?' The suggestion is that द्रौपदी would be tying up her hair only after भानुमती and other from among the women on the Kaurava side were compelled to untie theirs on the loss of their husbands in the war in which पाण्डवस were bound to come out triumphant As matters stood both द्रौपदी and भानुमती could not be समितकक्षे at one and the same time If भानुमती really was very keen on द्रौपदी being 'समितकक्षा' she had to be prepared to be 'मुच्छेपी' herself 1, 20, 8-9 As ■ only expected भीम is mightily pleased to learn how रुद्धिमतिरा gave a spirited retort to भानुमती as was demanded by the occasion छात्रु=मात्रु इत्थम् well done : e, bravo! 'तदभिहितं यदस्मत्परिजनोचितम्' is भीम's appreciation of the splendid performance of the चेदी 'You have said [precisely] that which is worthy of our servant' "A spirited servant of spirited masters would do full justice to the service the चेदी rendered to द्रौपदी भीमसेन grows impatient and solemnly declares that before long (अचिरं काले), in a very short period of time (पुनः), he would put an end to this humiliation to which the daughter of the king of Pāncālas' has been subjected

21 Construe : वरदं पुत्रप्रमितचण्डाभिषातमर्जितोऽयुगलस्य सुयौधनस्य स्त्यानाः वनध्वनशोणितशोणपाणि भीम तव कचान् [हे] देवि उत्तमसिध्यति । (वसन्तनिलका) .

O queen ! भीम will decorate (वर्तयिष्यति) your hair (कचान्)—भीम with his hands (पाणि) red (शोण) on account of the blood (शोणित=रधिर) of Duryo

dhama (सुधाधनम्, which would be collected in a mass (स्वान p. p. n. of स्वै स्वायति, स्वायन), congealed or co-agulated (भवनद्-p p p from भव+नद् to be congealed) and thick (घन)-of दुर्योधन who will have the pair of his thighs (उरुगम्) pulverised or pounded down (म-चूर्णित) by the mighty strokes (अभि-घात from अभि+हन् to strike hard) of my mace (गदा) terrible [on its part] (चण्ड) and caused to move round (म्रित) or brandished by my restless (चञ्चलौ) arms (शुभौ)

चञ्चलौ च तौ शुभौ च ताभ्या भ्रमिता च चण्डा च भयो यदा तस्या अभिघाता ते मचूर्णितम् उर्वौ युगलम् यस्य स तस्य चञ्चद् युगलस्य qualifying सुधाधनस्य to be connected with स्वान च भवनद् च घन च शान्तिम् तेन शान्तौ (रक्तशौ) पादा यस्य स — स्वाना नाण्पाणि—४० In fact the compound should have begun with चञ्चद् and continued up to the end of the third line "पाण्पाणि". The splitting up of the ममल is not in keeping with strict rules of grammar. But as any one with a fair acquaintance with Sanskrit language can easily understand the way in which the parts of the compounds are to be connected with each other, it is not regarded as wrong. Sanskrit commentators [like नदिनाथ] observe on all such occasions "साधुत्वमपि गन्तव्यात्समाप्तम् ।"

Bhīma asks 'By whom (केन) is this drum (डुन्दुभि) being beaten (वाद्यने passive 3rd person sing of वाद् to beat)—this drum which is deep (धीर-) like the sound (ध्वनि) of the मन्दर mountain, moving (चलन्) in the caverns (कुहर) flooded (प्लुत) with the water (अम्ब. n) of the ocean (अर्णव) agitated (आवृष्ट) in the course of churning (मन्थः = मन्थनम्)—which is terrible (चण्ड) like the mutual (अन्योन्य=परपर) clash (स्पर्श—close impact) of masses (घटा) of clouds (घन) at the hour of the universal destruction (प्र-व्य) rumbling (गर्जन्)[deeply] on occasions of receiving strokes(अग्रदूत) of the sticks(कोण) which [further] is the messenger sent a head(अग्रदूत) by the anger (क्रोध) of द्रौपदी (कृष्णा) and the stormy (or destructive निर्वात — from the root नि+हन्) wind (वात) a portent (उपगत) of the annihilation (नि-न) of the Kuru family (कुङ्कुल)[and] a companion (सखा) of our lion like [war] cry (हिंसाह — ममरशब्दः so called: it is very loud) :”

मन्थे (or मन्थेन मन्थनक्रियया इति यावत्) आवृष्ट-य. [धीरपूर्णः] अर्णव. समुद्रः तस्य अम्ब-जल तेन प्लुतानि कुहराणि गुहा. यस्य, तथाभूत च चलन् च यः मन्दरः प्लवङ्गक-पर्वत नम्य ध्वान. ध्वनिः इव धीरः गर्भीर । काणानाम् of (sticks) अघाताः. (strokes) कोणघाताः, तपु कोणघातेषु । गर्जन्तु च ते प्रव्यधना प्रलयकालीना. घनाः इत्यर्थः, च तथा घनाः समूहाः तामा अन्योन्य परपर मद्द म्थरान (close impact), स इव चण्ड. भीषण. । कृष्णाया. द्रौपद्या. क्रोधस्य कोणस्य अग्रदूत messenger sent ahead, harbinger कृते. कृष्णस्य निधन विनाश तस्य उपगतः उदयभूत, अशुभसूचक. निर्वातवातः । In fact निर्वात itself means stormy wind and besides there is the word 'वात' at the end of the compound. On such occasions words like निर्वात are rendered differently. They are taken to have only the adjectival force. Thus निर्वात 'stormy' वात. = wind, अस्माक हिंसाह. (हिंसा-गर्जनमृदु) ममरशब्दः तस्य प्रतिरम्भित प्रतिध्वनिः. (reverberation, echo) तस्य मृता अम्बहिंसाहप्रतिरम्भितस्य where सखा becomes सख according to 'राजाह सम्बिम्बटश्च' राजान, अहन् सखिन् have the 'अ' ending at the end of तत्पुरुष compounds, according to पाणिनी 5, 4, 91 The verse is remarkable for the alliterative effect ध्वान धीरः, घन घटा, कृष्णाक्रोधाद्य कुङ्कुलनिधना-त्वात्निर्वातवात. etc. The metre chosen is admirably suited to the thought to be conveyed. ध, मन्दरध्वानधीर गर्जन् प्रलयअग्रदूतः the रेफs are all deliberately employed to bring out the terrible nature of the sound of the drum. Thus sound and sense are well matched with each other.

I, 22, 12 Immediately after भीम has recited I, 22, the chamberlain of दुषिष्टिर enters in a confused state and intend, to say something about 'the divine Vasudeva'. At the mention of the name

and addresses himself to him. पातु+क्तु possessed of dust i. e. tainted, stained, therefore metaphorically 'a bane'. Cf मास from मास where also 'क्तु' is added in the sense of 'possessed of'. 'एव...निमित्तमात्रेण पाण्डवक्रीरेन भवितव्यम्' 'when you have thus transgressed (भवितव्यम्) the limit, the anger of the पाण्डव's need be only (मात्र) an outward instrument (निमित्त)'. This means that the transgression of limit on the part of दुर्योधन is bound to bring it's nemesis. पाण्डव's need not do much. I, 22, 14-15 महेदेव's query is natural. He thought that the wretch of a Suyodhana would at least know [and duly respect] the divine Lord in His real form. I, 22, 16 भीमसेन brings out the difficulty in knowing the divine lord - especially for the evil-souled fool (दुरात्मा मूढः) that दुर्योधन was.

(23) आत्माराभाः निर्विकल्पे समारो विहितरन्ध्रः, ज्ञानोत्तेकात् विपतितमोग्रन्ध्रः, सत्त्वनिष्ठाः [मुनयः] ये क्व अपि तमसा ज्योतिषा वा परमात्मा [विषयानं च] वीक्षणं, तन् अमुं पुराणं देवं मोहान्ध्रः अयं [दुर्योधनः] कथं वेत्तु । (मन्त्राकान्ता) .

भीम asks 'How can this one (ययै) i. e. दुर्योधन who is blind (अधः) on account of infatuation (मोह) know (वेत्तु) this ancient (पुराण explained as 'पुरा नव' i. e. प्राचीनम्) god (देव)—whom ['sages' to be supplied] who take delight in the self (आत्माराभाः आत्मनि भाग्यमन्तान् रन्ध्रे वे), who have fixed (विहित lit kept) their love (रति) on concentration (सन्नाप्ति. m. from सं+आ+धा lit to keep well, to concentrate. concentration) in which there are no different alternatives (निर्गताः विकल्पाः कर्माकर्मकरणरूपा ज्ञानवृत्त्येवज्ञानस्वरूपाः वा यस्यान्त मः तद्विम्ब) i. e. where the distinctions [called त्रिपुटी] such as the knower, the object known and the process of knowing has vanished) who on account of the profuseness (lit sprinkling उत्सर्ग from उद्+भिन्नु) of knowledge have their knot of ignorance (तमसः प्रविण) untied (विनष्टि-विरुद्ध यथा स्वात्तया वदति) [and] who [consequently] have taken a firm stand on *sattva* or goodness (सत्त्वनिष्ठाः) realise (वीक्षन्ते lit see) as being some extraordinarily or indescribably great one (क्व अपि an idiomatic combination of the form of the pronoun किम् and अपि) who is beyond both darkness (तमसा) as well as (वाच्य) lustre ?" क्व वेत्तु is a rhetorical question, the obvious implication being नैव विद्यात्. The reason is conveyed by मोहान्नः which is equal to मोहान्नः सन् 'blind through infatuation that he is.' The cause मोहान्नता, of अज्ञान (कथं वेत्तु), the effect, is indirectly conveyed and there is no वृत्तीयाना or पश्यन्त word used by the author for bringing out the cause - and - effect - relationship. The verse, therefore, is an

instance of the काव्यलिङ्ग or हेतु अङ्कार. The verse is reminiscent of Upaniadic phrases. 'तमसा परमात्' and 'ज्योतिषा परमात्' are unmistakably echoes of Upaniadic terms. In the बृहदारण्यक there is the phrase 'ज्योतिषामपि ज्योतिः' and there is 'तमसः परम्' in the Śvetāśvatara. In the Bhagavadgītā, XIII, 17 we get 'ज्योतिषामपि तज्ज्योतिर्ममसः परमुच्यते।' But the Gītā too is only echoing the Upaniads. श्रीमत्सेन regards बाह्येय as the incarnation of the Highest, therefore identical with the Highest. Now, this Highest, only those who have taken a firm stand on Goodness [or 'Existence'] (सत्त्वे निष्ठा देयां तेऽस्त्वनिष्ठा) can realise (दीक्षन्ते). Cf the Gītā phrase 'निरात्मत्वत्वा.' and also 'निधे गुण्या'. These persons ever take delight in their self (आत्मन्) or inner essence. They are those who have their love (रति) fixed on concentration which is undifferentiated i. e. where according to the Upaniadic principle 'मह्यविद् अक्षिप्तं भवति।' the knower of the Highest becomes the Highest and where therefore the threefold distinction viz. ज्ञाना, ज्ञेय, ज्ञान does not any longer exist. These persons who are spiritually on a very high level, if indeed, not on the highest, have the knots of ignorance (तमसु = अज्ञान) severed or rent asunder due to the abundance (उत्प्लेक) of knowledge they have. As a result they are firmly established in सत्त्व. This verse is an eloquent testimony of भट्टनारायण's intimate acquaintance with Vedāntā ('आत्मनारामा', 'तमसा ज्योतिषा वा परमात्' 'विषयित्तममोघप्रत्यय.' which last reminds one of 'विषये हृदयप्रतिष्ठे विषये स्वर्गेशया.'!) of the पञ्चमस वेदि where यम, नियम, आत्मन, etc. are to enable a person to have control over the mind (दोषप्रतिषेधनिर्माण) and ultimately become so अद्भुत that as a result of practising yoga he becomes one with the Highest. As the बृहदारण्यक brings out the persons reach a stage where all

not at all surprising that he should have been influenced by the philosophy of the Gītā. The present verse, therefore, brings out his acquaintance with Upaniśads, (Patanjali) Yoga, Samkhya and the Gītā stand where the dualism is transcended by going beyond व्यक्त or lower ब्रह्म, and अनन्ता पुण्या and tracing aught to the Highest Reality called as 'अक्षर एव ब्रह्म' or as 'पुरुषोत्तम' or 'वासुदेव'. For 'त मोहान्ध यथनयममु वल्ल' read Gītā XIV, 9 cd 'ज्ञानमाहितं तु तम प्रमाते माययन्तु ।'

I, 23, 1 2 जयधर is the name of युधिष्ठिर's कन्धुकी, भीमसेन wants to learn what the 'elder brother' is doing. The कन्धुकी says that भीमसेन would learn it on having personally gone and ascertained His Majesty's अव्यवस्थितं ह्येतत्. I, 23, 3 4 Behind the curtain there is tumult again and some one addresses himself to द्रुपद, विराट् etc—the leaders of पाण्डव's अशौचिण्याः as also the principal warriors from the शौरव's army.

(24) Construe यत् सत्यव्रतमङ्गर्भात्मनः [युधिष्ठिर] यत्नतः मन्दीकृतम्, यत् समवशा कुलस्य शान्तिम् रच्छता [तन] विष्मत्तुम् अपि इदितम्, तत् इदं नृपमुनाकिशङ्करा-रणौ पृथारिणिसंभूतं महत् यौधिष्ठिरं प्राधज्यानि कुरुक्षेत्रे जुग्मते (मार्दविकीकृतम्)

Here (इदम्) that (तत्) flame (ज्योतिः n lit *lustre*) in the form of wrath, belonging to युधिष्ठिर (युधिष्ठिरस्य इदम् इति यौधिष्ठिरम्), which is great (महत्) : i. e. strong, and which is accumulated (समवत्) or fed by the sacrificial sticks (वरणा) in the form of gambling (पूत) by dragging (so many times) the hair (किश) and garment (अम्बर) of the King's (Drupada's) daughter, which was rendered dull (न मन्दम् अमन्दम्, अमन्दम् मन्द इत मन्दीकृतम्) with great effort by युधिष्ठिर— with his mind apprehensive (भीतिं मनः यस्य) of the breaking (भङ्ग) of the vow (व्रत) of truth and which was desired (इदितम् = इच्छितम्) to be even forgotten (विष्मत्तुम् अपि) by him possessed of peace (समवत्) and wishing peace of the family (कुलस्य शान्तिम् रच्छता)—here does that grow (जुग्मते) in the forest in the form of the Kurus कोष एव ज्योतिः । लूनमिव वरणी तयो मम तत् । कुरु एव वनम् । In all these there is अभेद between the उपमेय and the उपमान and one identification in the cause of another. The verse, therefore, contains in it an instance of the परस्परित रूपव्यङ्ग्यं मत्स्यवनस्य is the violation of the vow of remaining in the forest for a period of twelve years and *in cognito* for one year more. युधिष्ठिर wanted very scrupulously to observe the vow.

I, 24, 1 To भीम this spread of अश्वि's lustre is only welcome ('let it spread, let it spread') I, 24, 4 5 शौषधी inquires why every moment



the war-drum is being beaten *प्रलये त्वधरं स इव मांसलं* lit *fleshy* : i.e. deep like the clouds at the time of the universal destruction I, 24, 68 भीमसेन replies that a sacrifice is proceeding—sacrifice in the form of war. The idea is fully worked out in—

(25) Construe *वयं चत्वारः कृत्विजः, स भगवान् हरिः कर्मोपदेशः, नरपतिः सहस्रमाश्वररीक्षितः, पत्नी यूथीपत्न्या, कौरव्या पञ्च, शिवापरिभवकलेयापन्नान्ति* *फलम्, यस्यो दुःखमिदं राजस्योपनिमन्त्रणाय स्थितं रमति ।* (शाईलविनीतितम्)

भीम gives a detailed description of the sacrifice in the form of war (रणयज्ञः) 'We four (brothers : i.e. भीम अर्जुन नकुल and सहदेव) are officiating priests (कृत्विजः nominative plural of कृत्विज् an officiating priest) that divine (भगवान्—possessed of powers which are six in number 'षण्णा भव इतीरणा, they are अग्निमा इतिमा etc., another way of understanding the term भगवान् is indicated in the following verse :—

*हामसत्तिवर्त्तयदीयेनेरास्यदेवत । भगवच्छब्दाख्यातिं विना हेतुनापि ॥ १ । उपपुराण 6, 5, 79 )* *Harī : i.e. Krishna* is the one who instructs us in the rite (कर्म : i.e. यामिक कर्म) The lord of man : i.e. king Yudhiṭhira has been initiated (दीक्षा अथ सभाता इति दीक्षितः) in the sacrifice (अधर = यज्ञ — न अधरति इति अन्वर, one that does not perish or न अधरतिमा यतिमन्त्र as यतीवा हिमा is not regarded as हिमा 'यतीवाया हिमाया अहितात्वात्) of the war (ययान्) and his wife (पत्नी) : i.e. Draupadi has taken the vow : i.e. दुषिष्ठिर is the यज्ञमान and शोषरी is the यज्ञमानपत्नी is observing the necessary vow for carrying out the sacrifice. The victims (पशवः) or beasts to be killed in the sacrifice are the Kauravyas. The फल or fruit (correct the last word in the text of the 3rd line of the verse, which ought to be फलम् and not फलं) is the उलास्य or soothing उपशान्ति = उपशमन) of the pain (करुण) of the insult (परिभव) inflicted on the beloved (i.e. श्रीपदा) For the purpose of extending an invitation (उपनिमन्त्रणाय) of the princes (राजास्य राजस्य) does the victory-doom (यगो दुःखमिदं—यगमानक दुःखमिदं) boom (रमति) in a manner in which there is a swelling (स्थिति — स्थितिम् = an adverbial expression) : i.e. very loudly. The four officiating priests are called होता उद्गाता अध्वर्यु and मन्त्रा भीष्म is appropriately regarded as one who instructs these in the sacrificial rite. Because in the war, it was श्री कृष्ण who gave the पाण्डवाः instructions from time to time, having followed which they were able to come out triumphant. The verse is an instance of the रूपक अन्तरा. For there are identifications of the four brothers and officiating priests, दुषिष्ठिर and यज्ञमान etc. Regarding the grammar of वीरव्या there is some difficulty. Strictly the form वीरव्या would be thus explained

कुरोर्नृणां अथ कुरुष्व कन्यदाना राजा वा वीर्यं दुर्योधन and then तस्मिन् साधव = वीर्या where वीर्य+स्य in the sense of तत्र साधु 'according to पा० 4, 4, 98 causes the अथवाचक 'य' to be dropped. This happens according to 'आस्यस्य च तद्धिनेऽज्ञानि पा० 6, 4, 131 But this explanation would refer to दुःशामन and all others beneficial to दुर्योधन, while दुर्योधन himself would remain unmentioned or would not be referred to. By way of making the most of a bad bargain, it may be argued that among those beneficial to दुर्योधन, certainly दुर्योधन must be included. For, who can be more beneficial to दुर्योधन than दुर्योधन? Or, alternatively it may be said that by एतद्वृत्ति—वीर्यश्च (दुर्योधनश्च) कौरवाश्च (दुःशामनादयश्च) = वीर्या । This would be in consonance with 'सुखाणामन्वयः पञ्चविंशती पा० 1 2 64 which is explained by the सिन्धुतर्कामुद्रा as 'पञ्चविंशती यानि सुखादय इष्टानि तेषामङ्ग एव गिन्यन् ।' I 25, 1 कुरुनानुज्ञाता permitted by the elderly person (गुरुश्च भर्ता जनश्च i. e. बुधिरि) or by elderly persons, alternatively. Before the five brothers start for the battle-field they will have to take their leave of and receive शुभाशीर्वात्s (or auspicious blessings) from the elders. विक्रमस्य (शौर्यस्य) अनुकम्प-रूपमतिक्रम्य यथा न्याय-तथा-विक्रमानुरूपम् । -I, 25, 2 भीम is only too ready. He therefore takes formal leave of द्रौपदी (देवि, तच्छास्त्रं etc). The purpose of the war is evident—कुरो कुलस्य क्षय

I, 25 4-7 Draupadi's eyes are full of tears which she checks (बाधे धारयन्ता) The author does not say in so many words as to what the tears were due to. But as far as can be made out they must be an indication of the unlimited joy द्रौपदी felt on having come to know that the wrong done to her would soon be avenged. For, the difficulty she was afraid of—viz. other brothers of भीम—the elder as also younger—not agreeing to भीम's proposal of showing no mercy to and thus making no peace with the enemy, she now knows has been surmounted. She wishes भीम everything auspicious. A better phrase to express her wish that माम् should have all that is *mangala* than the one द्रौपदी employs viz., अमुराभिमुखस्य हरे इव it is difficult to think of. The विदा of 'नाय' माम् does not lose sight of the blessings mother कुन्ती is sure to shower on भीमसेन as well as मन्त्रदेव on the occasion of the latter's leaving for the battle-field. And hence 'यच्च भवता कुन्ता आश्रये तदुत्पार्कं मन्तु ।' To be able to conceive how कुन्ता would react to this new situation, naturally द्रौपदी was required to check her personal feeling of joy. This conflict between elation or what would have been elation and consideration of the feeling of elders—whose affection

for भीमसेन like द्रौपदी's love of him knows no bounds — has very deftly been presented by मनु नारायण in just a couple of words pregnant with meaning 'वाच्यं धारयन्ता I, 25, 8 Both accept the auspicious utterance I, 25, 10 Draupadi reminds भीम of the necessity of consoling her after having returned from the battle field (समाधादित्वा potential participle feminine base, nominative sing from the causal of मन+भा+श्च ought to be made to breathe well, ought to be comforted or consoled) I, 25, 1 'why even now give a false (भलीक) consolation? i.e. by implication the consolation did not prove true. But this state has now come to an end

(26) Construe अनि शेषेयिकौरवम् [अन एव] एतिभक्तान्निष्ठाविभुताननं  
शुक्रोदर भूय [त्वं] न पश्यसि (अनु-डम्)

'Hereafter (lit again भूय) you would not see (पश्यसि = दृश्यसि) भीम who has not destroyed वौरव्यस to the last person (न नि शेषिणा completely destroyed कौरव्यः येन अनि कौरवम् — नञ् बहुव्रीहि) and who consequently has a face (आनन) that has lost all colour or has gone pale (विभुरित—विभू, विभू) on account of the sense of shame (लज्जा) at having had to put up with (क्षान्ति quietly, putting up with from the root क्षन् to forgive) insults.' Reference by भीमसेन to himself is 'शुक्रोदरम्' is interesting. It is more effective than 'माय' formerly you saw 'शुक्रोदर' (शुक्रम् उदरम् इव उदरम् यस्य स तद्) who was not able to carry out his consoling words. The latter proved themselves to be emptied of their contents. But this would not be repeated now. One cannot say whether शुक्रोदर is not significant in the sense that भीम wants to suggest that for long he has remained hungry and that voracious that he is he would make short work of his enemies. I, 26, 3 + A very pleasant passage. द्रौपदी knows that भीम (her नाथ) is sure to have the fire (भनन) of his anger inflamed (उदीप्ति lit enkindled) on account of the insult inflicted on यादवेनी i.e. herself. She knows well that those who are under the influence of anger do not exercise

तथा मघरणीयानि भद्रवत्तनचरणीयानि ) [ A reader acquainted with Kālidasa's plays is reminded of विनीतवपण प्रवेष्टव्यानि तशवनानि नाम ।' ] द्रौपदी had an intense desire that the अपकार done to her should be avenged. The one person on whom she relied more than on any one else, for this being achieved, was भीम । The latter she also knew was too prone to be angry. She, therefore, sounds a note of caution with all the concern of a loving wife. This passage too has a bearing on the question 'who is the hero of the *Veṇisamhara*' ? Draupadī leaves no room for any doubt.

(27) Construe अयोध्यास्कात्तमिन्द्रिग्विख्यमायामसिन्धुपक्षे मद्रानां स्वन्दनां नान् उपरिहासद्वयानविकान्ततौ रत्नीतासुसप्तानगोष्ठारमदशिवरिवायुपनूलस्तदन्धे सप्रामेकाणि बालं पयसि विचरन्ति पाण्डुपुत्रा पण्डिता [भवन्ति] (सम्भरा)

The verse is prefaced with 'अदि सुश्रिया' — 'O excellent (सु) Katriya lady' — the significance being that 'सुश्रिया' that द्रौपदी is she need not have any misgivings as to how the पाण्डवस would fare in the battle. The fourth line is a very nice example of अप्रस्तुतप्रशंसा 'The sons of Pandu' says भीम 'are well versed (पण्डिता lit learned expert adept 'पण्डा बुद्धि अस्य मताता इति पण्डित) in moving about (विचरन्ति) in the inmost waters (बल पयसि) of the great or profound (एक lit one, here = profound, very deep) ocean (अणव) of war (सग्राम)' Draupadī had sounded a note of caution with particular reference to भीम. But to that his answer is 'All sons of Pandu are skilled in moving in the waters of the deep battle ocean'. भीम was प्रस्तुत (विशेष), पाण्डुपुत्रा (in general) were अप्रस्तुत. But by introducing the अप्रस्तुत it is that भीम makes his answer. The first three lines contain a graphic description of the सग्राम identified with an ocean (अणव). The verse is thus a good example of the delineation of the रौद्ररस 'Sons of Pandu are expert in moving in the ocean of war — where the foot-soldiers पयस्य = परातप who are brave (विक्रान्त), plant their feet on (उपरिष्ठ पदभ्याम ये) the chariots (स्वन्दन) which latter are plunged (मग्न p p p of मग्न to be plunged) in the mire (पङ्क—mud, mire) of the blood (रुधिर) fat (वसा) flesh (मांस) and brains (मस्तिष्क) of the elephants (दिप—दाभ्या विवनि इति drinking with two — the trunk and the mouth) mingled (मिश्र lit broken p p = from भिद् to break) on account of impact (आस्कात्तन—collision) against each other (अन्धोन्धे) and where headless bodies (कन्ध in ) dance (नृत्यन्) to the accompaniment of the musical instruments (नृत्य) in the form of the inauspicious (अशिव-अनङ्ग) female jackals (मिता) howling (रसन्ध —

lit producing a sound) in their assembly ( गोष्ठी f= समूह ) [gathered or come together] for the purpose of drinking (पान) of blood ( अस्त्रु n अपूर्वी nom dual अस्त्रुभि nom plural)

Here is a pen picture of the scene on the battle field faithful to the minutest detail in all its grimness. Thus there are a number of elephants who in the hurry and confusion of the hour jostle with each other run into each other and by virtue of mutual collision get themselves mangled. All over there is blood that flows profusely. In it get the fat, flesh and brains of the elephants mingled. This becomes a vast amount of mire. In this are chariots plunged. Brave foot soldiers, not daunted by the difficulty, plant their feet on these chariots. So terrible is the fight that some headless bodies (कवचस्य) dance about on the battle-field. There is a belief that a headless trunk dances on a battle-field where a thousand warriors are killed 'प्रथं सहस्रनाशे समस्तमुत्ते नृत्यति कवचम् ।' There is the accompaniment of the musical instruments too—in the form of the having of the female jackals who have assembled in big numbers. Their conference has only one object—drinking the unlimited amount of blood that has been spilt on the battle ground [No wonder that this latter makes भीम think that the battle is an ocean—a profound one indeed. That, however, presents no difficulty to पाण्डवस. They are adept in moving in the innermost depths of it. Draupadi need have no apprehension.]

अन्धान्ये यत् आस्फालनं नन भिक्षा वे द्विषा (वरिण) तेषां कथिं न इमा च मांसं च मलिनकानि च तानि एव पक्वं तरिमन् अन्धान्या यद्वा connect this with निमग्नानां भ्यन्दनानाम् which is another instance of २ सापेक्ष समान (मात्रभावेऽपि समकत्वात् समान) रराज (from रर्ष्य p. p. to grow, increase, expand : & profuse) च तत् अस्त्रुः ( : e. blood ) च तस्य पानं (drinking) तद्व गच्छी (समूह) तत्र रसन्त्य अहिषा (अधुमा) शिवा एव नृषः (नृपञ्चन इति यावत्) नन नृत्यन् कवचा वरिमन्स रत्नानामुत्पान .. कवचं म्याभिनर्णव ।

On this note does the first act end as the stage direction निष्क्रान्ता भवे ' brings out.

It only remains to give a *resumé* of the contents of the first act. This would enable the reader to appreciate the literary art of the author of the Venṣamhāra well. It is easy for those who only cursorily read the first act to see that it is divided into two parts. The first

part is constituted of the प्रस्तावना (pp 1-7) and the second part extends from page 7 (I, 8, 9) to page 26 (I, 27)

The *prastāvanā* begins with the *nandī* made up of three verses where the first verse embodies a salutation to the divine lord Vṛnu 'here this cavityful of flowers strewn on Hari's feet may bring about the success of us (actors) such as will prove attractive to the eyes of the assembly' In the second, there is a pious wish expressed to the effect that the conciliation of Rādhā on the part of Kamsa's enemy which proved to be successful, may help the audience prosper In the third verse, there is the pious wish, that lord Saṁskara looked at differently by different parties at the time of the destruction of the three cities built by Māya, should protect 'you' (i.e. those assembled in the auditorium to witness the performance of the play) The author then makes the Sūtradhāra (or the Stage-Manager) his mouth piece and through him shows his high regard for Vyasa the author of the Mahābhārata (समृद्धिरात्मकं कृते गद्गदं वन्दे), veritable nectar to be drunk with cavityfuls in the form of the ears (I, 4) Then there is a request made to the spectators (or readers) that they should taste the excellences, however few and far between, in the play even like bees tasting the drops of honey, however few, from the flowers (I, 5) Either out of regard for the labour of the poet, or out of a sense of respect for the noble plot, or out of sheer curiosity to witness a new play, the Sūtradhāra earnestly requests the audience to pay attention At this juncture, behind the curtain there are words uttered bringing out that the Son of Devakī who has of his own accord undertaken the mission of a messenger with the desire of welfare of the Bhārata family, is about to start for Duryodhana's camp The Sūtradhāra knows it is his 'Assistant (परिषिक्त) who has announced the departure of lord Vṛnu with the purpose of seeing Duryodhana and he, therefore, asks the assistant 'why not celebrate this auspicious occasion one which would be the cause of an end being put to the conflict between the Kaurava and Pāṇḍava princes with a *saṁgītaka* or song, dance and playing upon musical instruments' The theme of the song appropriately is the 'autumnal season' which has only recently set in A verse in which words are used paranomastically brings out how swans with beautiful wings that have decorated the quarters and

that are active in a way vehement on account of extreme joy have descended on the surface of the earth. There is a suggestion made of the imminent fall on the ground of the sons of Dhṛtarāṣṭra, with virtuous men on their side, with all quarters conquered by them, with their activities full of insolence due to pride. The Assistant of the Sūtradhara is shocked at the suggested meaning. The Sūtradhara's explanation that Dhṛtarāṣṭra<sup>b</sup> refers to the swans, as is only meet while describing the autumnal season and his pious wish 'may the sons of the Kuruking be well at ease (स्वस्था भवन्तु) along with their attendants (सदृश्याः), only brings out that what is sought is that the Kauravas depart to and stay in the heavenly world (स्वर्गे स्थिता भवन्तु) along with their hosts of servants. Behind the curtain, some one who understands the situation as wishing well to the Kauravas shouts out 'while I am alive, would the sons of Dhṛtarāṣṭra be well at ease?' Practically the next moment the Sūtradhara enlightens his Assistant that it is Bhīma who is all anger and drinking all by his glance, followed by Sahadeva who is coming 'even in this direction'.

'Let us go away hence for the sake of safety' proposes the Sūtradhara and thus both the Sūtradhara and the Pāripars'vika quit. Here the *prastavāṇā* of the play comes to a close.

Then enters भीम, followed by मद्देव, on the stage. The former is in an extremely angry mood, Sahadeva's attempt at persuading him that the words of the Sūtradhara were only favourable to the Pandavas ('कुरुवं स्वस्थताः भवन्तु') only add fuel to the fire. भीम angrily points out 'it is improper on your part to wish ill to the Kauravas, they are your brothers worthy of having peace made with them'. By *viparīta lakṣaṇa* this only brings out how Bhīma has lost all patience with युधिष्ठिर who ever stands for peace. मद्देव says angrily 'none of your younger brothers would have tolerated the Kauravas, had the king (युधिष्ठिर) not prevented them from punishing them'. This precisely is the reason why भीमसेन declares he has cut himself off from them 'भीम would break to pieces the peace, do you put it in order'—is the challenge he throws out. मद्देव tries to point out that this attitude of भीमसेन would perhaps make the elder brother angry. This only excites भीम's anger all the more. Not without sarcasm does he ask 'does the elder

brother know even being angry ?' Convey to him my word, to-day you are not my elder brother, nor am I your obedient younger brother with these words, भानुमन starts with the purpose of going to the armoury दुर्द्वै points out to him that he is going in the direction of दौर्द्वै = quadrangle

Bhīma is glad that he had unwittingly turned his footsteps in that direction. For he *had* to take his leave of दौर्द्वै before starting with the purpose of destroying the enemies. In anger भानुमन sits on bare ground. दुर्द्वै points out to him the seat that was spread out there and requests him to occupy it and await the arrival of कृष्ण. This word कृष्णामनन् puts भानुमन in mind of कृष्ण's mission. He inquires of दुर्द्वै 'what are the terms of peace?' दुर्द्वै gives an elaborate explanation as to how four villages mentioned by name and any fifth asked for are only intended to expose the great wrongs done to पाण्डवस by the कौरवस. He also tries to bring out how in asking for just five villages, there was the motive on the part of युधिष्ठिर to convince the world that his heart was averse to destroying his own (kuru) family. Bhīma is not in the least convinced. He deplores the loss of all kaurava valour on the part of युधिष्ठिर who he says gambled away that most precious possession in the *Jyotishika* along with his kingdom. At this juncture, Draupadi accompanied by her maid servant enters on the stage. She is in tears and badly in need of consolation. The cetai says Bhīma ever enigmatically disposed towards kuras would remove your grief. Draupadi agrees but adds 'if the king i.e. His Majesty Yudhishthira would not oppose him.' The cetai gathers that Bhīmasena is angry. This mood of Bhīma is welcome to Draupadi so much so that she does not even mind her arrival not having been noticed by her lord Bhīma. She and the cetai sit at a distance, away from Bhīma with the purpose of learning what he has resolved to do.

Bhīma declares his vow to drink the blood of Dussasana and pulverize the thighs of Duryodhana. Draupadi is delighted to hear this. She would like to hear it again. Bhīma reiterates his resolve - this being quite natural to his mood of the moment, though he neither sees nor hears Draupadi. To दुर्द्वै's explanation of the purpose of the 'terms of peace' भानुमन's reply is killing the enemy's family puts you to shame, but not the dragging by the hair, in the assembly of kings, of your wife.' Draupadi is as de नयन उद्विग्न मे ।



त्वमपि तावन्मा विस्मर्यी । throws an amount of light on the attitude of भीमसेन and his brothers towards the wrongs inflicted on her by the enemy सहदेव then draws भीम's attention to the fact that Draupadī had come already but that भीमसेन did not notice her arrival through anger भीमसेन apologises to Draupadī for his failure to notice the queen's arrival Her very condition like that of a woman whose husband has gone on a long journey explains to him why द्रौपदी is dejected

Actually there has been a fresh cause of dejection of Draupadī She tells her cetī to acquaint भीम with that (हवन्ने बुद्धिमत्तिके कथय नाथस्य । क्रीडन्त्या मम परिभवेन लिखते ।) भीमसेन learns how वानुमती had inflicted a fresh insult on द्रौपदी by asking her *when fire villages are being begged for why do you not tie your hair up?* भीमसेन significantly asks सहदेव whether he has heard what the cetī reported सहदेव replies he is not surprised as a creeper is bound to be filled with the venom of the poisonous tree it entwines Bhīma is mightily pleased to learn how the cetī lost no time in retorting to वानुमती 'अयि वानुमति, दुष्प्रवासम् मुक्त्वा केशदस्तेषु कवचमाक देव्या वेश्ता मय्यन्ते इति । Immediately after this भीम promises द्रौपदी that before long he would *decorate her hair with his hands red on account of the congealed thick blood of Duryodhana with his thighs pulverised by his (भीम's) mace* Draupadī knows only too well that to भीमसेन once his anger is aroused nothing at all is difficult सहदेव agrees on behalf of his brothers (बाहुन and नकुल) that they would favour भीम's resolve to punish the enemy

At this juncture there is a great tumult heard from behind the curtain Bhīma says here this drum is being beaten the companion of our loud war cry the harbinger of Draupadī's anger, the portentous wind of the annihilation of the Kuru family The chamberlain appears and reports how दुर्योधन tried to take वामुदेव captive but was frustrated in his efforts as वामुदेव showed his विश्वरूप (cosmic form) भीम tells सहदेव it is only natural that the evil souled दुर्योधन should not be able to know the ancient god whom only sages realise with an amount of meditation Another tumult behind the curtain makes it clear that the 'lustre of बुद्धिर्'s wrath, long suppressed, is now spreading [far and wide] भीम is all full of joy to learn this and exclaims let it spread, let it

a fact at all II, 0 8 अथा introduces a change of thought Why should I blame 'old age' and say 'overpowered with age' ? Of all staying in the अग्नपुर as attendants—whether young or old—this is the costume : i. e. using a staff which is useful for leaning against in old age is a part and parcel of the costume of persons like me appointed to look after the harem (—given when they are young they *have* to use the staff) And this same is their activity (चग from चृ to act, operate, synonymous with वि+आ+ृ) also (च) That is, they have no freedom of action at all They are always required to obey the master's command. 'Theirs is not to question why चावहारिः i. e. pertaining to the व्यवहार laid down by व्यवहृ (व्यवहारेण आचारेण विहित इत्यर्थः) : i. e. customary Thus there is no escape from it II 0 9 तत्र हि explains the observation made by the रचुरा The रचुरा in short wants to say that nothing new has taken place in his life as a result of his having grown old Much the same things were there in his youth too

(1) Construe उच्च उचुषि मति अवि मल न शश्वतम्, पुत्रा अवि न आर्क्षितम्, शश्वत अवि अधिकारे अधिकृता इति यष्टि मन्त्राग्निना मन्त्र गच्छितेषु दत्तमनसा मया उद्धत न यन्म् । मवाग्निना गवितरय म तस्मा यत् कृत [नृ] कि नाम ।

Even when (अवि) the eye sight was quite strong (उच्च उचुषि मति) by me enough was not seen A servant's is a very difficult job As is observed by the *subhāṣitakara* 'मवाग्निं वरनगहनं वाग्निनामप्यग्नयः' i. e. servant is not to see what the master does not want him to see Similarly he is not to hear what the master does not like him to Thus even though the servant may have heard (यत्ता अवि) many things he has not heard any (न आर्क्षितम्) Over-inquisitiveness on his part in seeing or / and hearing more than is enough would involve him in the greatest trouble. He is never to be conscious of this fact. Thus even in youth he is to behave much in the same way as an old man The Chamberlain had his staff (यष्टि) as the badge of his office. He had, therefore to carry it with him while on duty, even when he was young अविहार is office अधिकृत was laid down prescribed [as necessary] Everywhere I had to direct my mind (दत्तमनसा मया) to the possible blunders and thus being ever afraid of the displeasure I would otherwise have incurred of the power-conscious inmates of the harem and thus be very humble or modest in all my movements (यत्ता मया न उद्धतम् lit by me walking erectly also metaphorically behaving impudently, was not indulged in). Some take अग्निः to be the misdeemour

निवृत्त p p p nominative fem nine base is निवृत्ता returned ~ this being an instance of वनरि क्त That is निवृत्ता=निवृत्तयती अन्ता is [respect worthy] mother & here या गरी is दुर्वासने is speaking पादया वन्दन तस्य समय (सम्+भव going together, convention, custom, form synonymous with उपचार) Good manners required that the daughter in law did her obeisance to the mother in law II, 0, 5 निहत अभिमन्यु ये न निहताभिमानव । रावेव यद्यद्वय च प्रभृता येषां ते रावेज्यद्रथप्रभृतय । राघव is कण He was the son कुन्ती had from मय whom कुन्ती could bring down on earth as a result of a mantra she had been given by sage दुर्वासम pleased with the way she served him at the house of her father कुन्तिमोच [—in fact this latter had adopted पृथा the daughter of a वादव chief as his daughter—पृथा later came to be known as वन्ती on this account] कुन्ती was a maiden at the time that out of curiosity she put the mantra to use. मयै would not excuse कुन्ती though the latter requested him to do so The son born was कर्ण As per terms agreed upon the Sun restored to वन्ती her maidenhood after their union कुन्ती, afraid of public opinion abandoned वन She left her in a box along with jewels which was dropped into a river One अश्विमेध who found the box and the boy entrusted the latter to the care of his wife राधा She brought up वन who therefore came to be called राघव (रावागुत) II 0, 6 मनाजयित्वा ought to be honoured, nominative plural of the potential participle from मनाज्—मनाजयति—ते II 0 7 अत्र प्रविशन्ता—oh [how] great [is] the state of being the lord or master! जगत्त्रिंशत् वर्षा = old age तस्मा अभिभूत—overpowered with age मयादिभिः तस्मात् नरेण नरराजे निवास अवरोधनिरास The वचुरी means to say that in charge of the अन्नपुर that he was and superannuated that he was he should have been spared by his master As it was दूतारम्भा मन्त्राय it was obligatory on him to run quickly—this was proof positive of His Majesty's power 'I am appointed to look after the अवगता (अवगम्यन्ते प्रवृत्ता अत्र अति अवराध) and yet am now required to run and search for नातुमती अतो प्रविशन्ता महाराज्ये is sarcastic Actually the Chamberlain is very much in distress that at his old age he should have been sent for such an urgent task. The idea is तस्माभिभूत and अवरोधे निवृत्त that I am I should not on any account be made to leave the premises of the inner apartment But His Majesty has thought it proper to entrust to me a work compelling me to run So the अवरोधनिरास is reduced to a mere form and is not

a fact at all II, 0, 8 अथा introduces a change of thought 'Why should I blame 'old age' and say 'overpowered with age'?' Of all staying in the अनापुर as attendants—whether young or old—this is the costume i. e. using a staff which is useful for leaning against in old age is a part and parcel of the costume of persons like me appointed to look after the harem (—even when they are young they have to use the staff) And this same is their activity (चग from चद् to act, operate, synonymous with चिन्तयत्) also (च) That is, they have no freedom of action at all They are always required to obey the master's command 'Theirs is not to question why' व्यावहारिक i. e. pertaining to the व्यवहार laid down by स्वामिन् (स्वामिणेन आचारं विहितं इत्यत्र) i. e. customary Thus there is no escape from it II 0, 9 दश हि explains the observation made by the कन्दुका The कन्दुका in short wants to say that nothing new has taken place in his life as a result of his having grown old Much the same things were there in his youth too

(1) Construe उच्चैश्चक्षुषि मयि मयि भल न ईदृशम्, कुत्रापि न आकर्णितम्, मन्त्रेण अपि अधिकारं अधिकृतं इति यद्वि. समान्विता, स्वयं चालितुं इच्छन्मया मया उद्धृतं न यत्नम् । सत्त्वान्नाह्वयवित्तस्य मया मया यत् इति [न] किं नाम ।

Even when (अपि) the eye sight was quite strong (उच्चैश्चक्षुषि मयि) by me enough was not seen A servant's is a very difficult job As is observed by the *subhāṣitakara* 'मयापि परमादौ योगिनोपपत्त्यम्' A servant is not to see what the master does not want him to see. Similarly he is not to hear what the master does not like him to. Thus even though the servant may have heard (यत्ना अपि) many things he has not heard any (न आकर्णितम्) Over-inquisitiveness on his part in seeing or/and hearing more than is enough would involve him in the greatest trouble. He is ever to be conscious of this fact. Thus even in youth he is to behave much in the same way as an old man. The Chamberlain had his staff (वटि) as the badge of his office. He had, therefore, 'to carry it with him while on duty, even when he was young अधिकारम् office अधिकृतम् was laid down, prescribed [as necessary] Everywhere I had to direct my mind (इच्छन्मया मया) to the possible blunders and thus being ever afraid of the displeasure I would otherwise have incurred of the power-conscious inmates of the harem and thus be very humble or modest in all my movements (यत्नम् यत्नम् न उद्धृतम् lit by me walking erectly, also metaphorically behaving impudently, was not indulged in). Some take स्वामिन् to be the musdemenour

on the part of the inmates. But ever there the Chamberlain had to keep himself within limits as there was no knowing what the displeasure of some one from among the inmates of the harem would have led him to. There is a third way of interpreting 'स्वस्तिषु दत्तनना नोद्यन्.' Wherever I was required to show the path to one or the other part of the palace to His Majesty or Her Majesty (of the customary 'रत्न रत्नो देव' or 'इत इति देव') I had to be very careful lest there would be stumbling (स्वस्तिषु) due to unevenness of the way or the obstacles on the way. All these three interpretations are possible. Perhaps the first is the best as it shows the difficulty that the Chamberlain had to experience because he was a servant, even when he was young 'Eyes and yet no eyes, ears and yet no ears, enough strength to walk without a support and yet the use of the staff which was the badge of his office, afraid that there would be a blunder he had to be very particular not to be very erect or metaphorically insolent'. In old age his eye-sight has become weak, so has his sense of hearing. Leaning against the staff is now absolutely necessary for support. Impudence, insolence which had to be avoided (न उदत यान्) in youth has its physical counterpart viz, now he can no longer walk erect lest in an attempt to do so he stumbled. Thus quite appropriately does the Chamberlain ask 'what is it indeed that has been done [as a harm] to me by old age?' — 'My life was already made blind by service—now old age has made it blind. This, however, is no new handicap or calamity'. For a similar idea read Kādambari ('देव विद्यमानेऽपि स्वात्मनि अस्वाधीनसकलेन्द्रियवृत्तयः पश्यन्तोऽपि अन्धाः इव, भ्रूवन्तोऽपि अधिरा इव, वाम्बिनोऽपि मूका इव, जानन्तोऽपि जडा इव, अनुपहतकृ चरणा अपि पद्मव इव, अकिञ्चित्करा स्वात्मना स्वानिविच्छादशो प्रतिविम्बदर्शने ।')

The difficult life that servants, particularly in the royal palace, are required to lead is brought out in the following verse from the Mudarābhūta III, 14 (p. 89 our edition) which may relevantly be quoted

नेत्रस्य नृपतेस्तत्र मन्त्रिवर्गो रहस्यतो बहभा-

इत्येवमथ वसन्ति देवस्य भवनं लब्धप्रसादा विदा ।

दन्वाहुन्नुत्तरार्धमागच्छन्ति पिण्डायनायस्तदा-

मेवाऽऽद्यवकारिणी कुर्यादियः स्यान्ने श्रुतिं विदुः ॥

II, 1, 1 The stage direction 'अकाशे' means 'in the air'. The कञ्जुकी manages to impress the audience that he is able to hear the word, uttered by some one at a distance from him, though the latter person is not visible to the audience. 'किं कथयसि (what do you say)'

introduces the words of this other character heard by the character on the stage. Such a device of hearing 'in the air' is evidently intended to indicate the progress in the plot, without unnecessarily bringing too many characters on the stage.

The आराधभाषितम् (i.e. आकाशभाषितम्) is thus explained by the दार्ढ्यक, I 67 किं प्रवीष्येवमादि विना पादं भवीति यद् । शुलवानुत्तमप्येकस्मत्पदादाशभाषितम् । In the नाट्यशास्त्र, भरत has the following in explanation of the same device

दर्शनाभाषणं यत्पदादगरीरनिवेदनम् ।

‘परोऽन्तारितं वाक्यं तदाकाशे निगद्यते ॥’

II 1, 2-4 The कन्वुकी knows from what विदगिरा says that भानुमती has returned after having bowed down to the feet of the mother-in-law, and that with the desire (आकांक्षा) of the victory (विजय) of her husband, after having carried out the salutation to the feet of the elders (निर्वर्तितं युक्तां पदयो वन्दनं यथा मा निर्वर्तितं युक्तां वन्दनां) she has from that very day (अद्य प्रवर्तते) begun to observe a vow (भारव्यं नियमं यथा सा-व०) begun staying in the वाग्धेयन. The Chamberlain bid विदगिरा go about her business, saying he would report to His Majesty the whereabouts of Her Majesty परिक्रम्य - having moved about this is intended to convey to the audience that he has started going back for reporting what he has ascertained to His Majesty Duryodhana. II 1 56 The passage साधु पतिव्रते सुखं मनुभवति throws an amount of light on the character of भानुमती and on that of दुर्योधन. The former is congratulated upon by the elderly कन्वुकी (who imagines he has भानुमती standing in front of him) श्रीरवभाषयति वचनात्—even though having the nature of a woman. This shows that women were generally regarded as not realising the importance of the serious aspect of life. भानुमती is an exception. So does the कन्वुकी say You are better (i.e. worthy of being congratulated). ‘And not His Majesty he adds : — not king दुर्योधन. This also from the point of view of the कन्वुकी, is an exception. In a society where the families are of the patriarchal type the main male member has to be very particular. He must needs have a full sense of responsibility. But in the case of दुर्योधन and भानुमती, according to the कन्वुकी the whole thing has been topsy-turvy. भानुमती a woman shows full sense of responsibility while the king (दुर्योधन) is taking things in a very light-hearted way. In spite of the strength of पाण्डवः—what is a more formidable circumstance when they are having Vāsudeta as their helper दुर्योधन = indulging in the pleasure of sports

in the inner-apartment भट्ट नारायण is skilled in character delineation. He knows the importance of the principle of contrast. Not only is their contrast between अनुमती and दुर्योधन—but at the end of Act II, the reader (or the spectator) is convinced that there is a sharp contrast between भीम certainly the most important male character in the drama and दुर्योधन whom भीम was intensely longing to punish विधित्य—having reflected, the कण्वकी points out *one more* *impropriety* of the conduct or behaviour (विधित्य—p p p an instance of नयुक्ते अवे क्त) अवयवतयम् = न यवतयम् where यवतयम् means 'what is how it ought to be.' 'यवतं तु यवतयम् ।' अमर० कुत—why?—the Chamberlain proceeds to explain his observation about another impropriety on the part of दुर्योधन

(2) Construe आ सख्यग्रहात् अकुण्ठपरशो तस्य अपि मुने जेता अय भीष्म पाण्डुपुत्राणि शरै शायित अस्य तापाय न [यवति] । प्रौढानेकधनुर्धराःरिजिजयश्रान्तस्य एकाकिन च अरतिवृत्तधनुष बालस्य अभिमन्यो दबात् [अय] मीत । (शाङ्ख्यिकीकृतम्)

Here (अय) भीष्म caused to lie down (शायित—p p p of the causal of शी-येते to lie down) [in a helpless condition] by their arrows (शरै) by the sons of Paṇḍu leads not to the anguish (तापाय न तापाय न कथ्यते, संघटते, पायते ना according to the बालिक 'कल्पि संघटमाने च' which lays down that in the case of the root कल्प् or its synonym meaning to lead to, the result to which anything leads is put in the dative case) of this one 1 = दुर्योधन भीष्म is the conqueror of even that sage viz. Paras'urāma who had his axe (परशु) unhindered (अकुण्ठ) right from the time of his seizure (ग्रहण) of the weapon. There is an allusion here to the battle between परशुराम the teacher and भीष्म the pupil as परशुराम told भीष्म to accept अम्बा for his brother विचित्रवीर्य as अम्बा had succeeded in winning the sympathy of परशुराम, thanks to हीनबाहन her maternal uncle who introduced her to the invulnerable sage. The battle is said to have lasted for as many as twenty-three days. Neither परशुराम nor भीष्म would give in. As generally happens on such occasions, divine sages led by Narada had to intervene and put an end to the fight between the preceptor and the pupil. Ultimately परशुराम accepted that he was defeated by his own pupil. Never since परशुराम had begun wielding weapons (आ सख्यग्रहात्—where आ is used in the sense of 'since' or 'from' and takes the ablative of the event or period it governs, according to 'पञ्चम्याह् पश्चिम्' वा० 2, 3, 10) for a similar use of आह् । ८ अभिविधौ vide 'आमूलान् भोमुनिच्छामि—there is

आह्नयंदायात् too & c. आ signifying the farthest limit illustrated by 'आ  
 कैलासाद् दितकिस्त्यच्छेदप्रायेयन्त' मधूतम् 12, C (p 11 our edition with वृन्मद्व s  
 commentary) and 'अम्भोधीना वनानामापारेभ्यश्चतुर्णो चट्वलतिमिकुक्षोभिता  
 न्तर्जनाताम्' - मुद्राराक्षसम् III, 24 (p 99 our edition) was he vanquished  
 by anybody- भीष्म was the first to have achieved this signal honour.  
 That भीष्म or भीष्म of this reputation has been compelled to lie down on  
 bed by their arrows (discharged by अनुन taking shelter behind शिखण्डी  
 against whom भीष्म refused to use his weapon, as भीष्म knew the story  
 of शिखण्डी who was originally a woman) [Read 'व्रतमेतन्मम विभुम् । क्रिया  
 मीपूर्वेकं चैव स्त्रीनास्ति व्यामर्शमिति ॥ न मुञ्चयेमह वाणनिनि कौरवमन्दन । न ह्यमामेतन-  
 कारणेन शिराग्निनम् ॥' - For परशुराम's acknowledging the superiority  
 of the skill of his pupil in the art of fighting read ततो रामो हपितो राजभिहि  
 द्वा तदन्व विनिवर्तिन वे । जितोऽस्मि भीष्मण सुमन्ददुर्धिरित्येव वाक्यमहता व्यमुञ्च ॥]  
 The first two lines of the verse thus bring out how दुर्योधन is su-  
 premely unconcerned in respect of भीष्म whose lying on a bed ought  
 to have filled the king with anguish. But of anguish on the part  
 of दुर्योधन on this account there was no trace (तापादास्य न). The  
 3rd and the 4th lines bring out how दुर्योधन is elated at what in  
 fact he ought to have been ashamed of. He is delighted (म्रीन )  
 on account of the slaying (वध) of अमिमन्यु who was fatigued  
 (शान्त-p p p from श्रम to be tired or fatigued) in conquering  
 a number of (अनेक lit. not one, more than one) bow  
 wielders who were all grown up (मौढ) i. e. senior to him (अमिमन्यु)  
 who [besides] was alone-fighting single handed against a combination  
 of a number of those seniors of his (एकाकिन-gen. sing of एक किन् alone).  
 The crime or killing the young lad who was unaided by a number of  
 his seniors all combined against him becomes all the more heinous  
 on account of अमिमन्यु having been killed when his bow had been  
 cut off (cut cut p p p. from छ to cut\_धनु दस्य म ought to give  
 नक्षपन् as the compound 'गुरुन्तस्य नक्षत्रीहि अनहदेष-स्यव साक्षिभवा ।  
 निदान्तकौमुदी-पा 5,4,13 'धनुष.' समानान्विधेरनित्यत्वात् ।' can and is requi-  
 sitioned to justify such forms This was against all decency 'And  
 yet His Majesty Duryodhana is exulting in this' O the height of impro-  
 priety !', 'भकुण्डमरुतो तस्य' 'प्रादानेक-ध्रान्तस्य एकाकिन, अरातिदूतवनुष'  
 are significant epithets (सादृश विशेषण) and, therefore, the verse is an  
 example of परिहर अद्वयार

II, 2, 1 सर्वथा वरिष्यति As a last resort the कन्वुनी hopes that fate





assigned is the commencement of the second act. With a प्रारम्भ a play can never be commenced. The विष्कम्भ under consideration is युद्ध as there is one character of the मध्यम type, speaking Sanskrit taking part in it. That नायक has been made to lie on bed by पण्डितs, that अभिनय has been killed by a number of persons attacking him simultaneously constitutes the उत्तर स्थान in it. The audience is also prepared for what is वनिषणा viz, दुर्गम's fondness for अश्वमेध at an hour when he ought to be serious about defeating the enemy and his consequent keenness to meet अनुना to ascertain whose whereabouts he has sent the old Chamberlain asking the latter to be quick about the matter. The word विष्कम्भ or विस्कम्भ is traced to the root वि + क्म्भ meaning to press, put an amount of matter in a short space. A good deal is briefly conveyed by विस्कम्भ which thus is appropriately called by that name.

II, 2, 3 The main scene opens with the appearance on the stage of भानुमती, seated on a seat (भानुमत्या), her female friend and a maid servant. II 2, 7-8 The friend of भानुमती brings out the impropriety of भानुमती's being tormented (कम्पायन्त्यस्य) on account of just what has been seen in a dream (स्वप्न-दृश्य-मात्रम्), even when she is the Queen (महिषी) of no less a person than His Majesty दुर्गोन्न विजित् ईश्वरभावा यस्या मा विमलविद्यादेवा—II, 2, 10 The maid-servant confirms the point in the friend's query स्वप्नजनं किं न सख्युपेक्षते? is a happy passage crystallizing common experience 'what does a person in dream not see?' — a प्रभावकारि meaning such a person sees almost anything and everything but that is not to be taken as true or serious. II, 2 12 13 भानुमती agrees, but the dream she had was extremely inauspicious (अनिष्टाग्रहः) is मात्राम् अतिप्रति घटिताम् कदाचि यथा मया तथा, न कुशलं ज्ञायमानं म भवान् उवाच स्वप्न ) II, 2, 15 19 The friend and the maid-servant are keen on भानुमती's narrating the details so that the evil effect may be counteracted by prayer or muttering of names of deities. प्रदिग्धवस्तुना उत्तरा dual of the feminine base of the present participle from the causal of प्रविश्या—causing counter-measures to be taken दुष्कृत परिणाम (consequence) येषां न कुशलपरिणामा — व० II, 20-24 भानुमती agrees to tell but asks for some time to remember the details. II 2 25 Just at this moment, there enter on the stage दुर्गोन्न and the कञ्चुका

(3) Construe महान् बल (वा) स्वप्नं मन्दनं वा अतः, पुण्याभावात् (वा इतः) अपकारिणम् अपकारं महर्त्तुं प्रीतिं करानि। (अनुष्टुप्).

'Harm (अपकार) done to the enemy (अपकार + इन् which is ता-छीयेणिनि or इन् used in the sense of habit) whether great (महान्) or small (अल्प) either personally or by some one else, either secretly or while being face to face with the enemy (साक्षात्) causes great delight This is a सुभाषित (सु + उक्त—श्रुत) of some one quoted approvingly by दुर्वाषन This may well be regarded as an instance of अप्रमत्तप्रशंसा (अप्रमत्तनिर्देश) What he really wanted to convey was अभिमन्यो अन्यै हन महान् अपकारं मम महतीं प्रीतिं करोति 'अपकारिणाम् अपकार is harm to those doing harm, where वशी is used in the sense of accusative. II, 3, 1 दुर्वाषन makes plain what was indirectly referred to in II, 3 चेतसा समुन्मूलितम् इव - Our heart as though has been comforted-by our heart a sigh of relief is heaved II, 3, 2-3 The कञ्चुकी is critical of दुर्वाषन's attitude To the might of the weapons of the आचार्य (द्रोण) this was not very difficult - and what praise can be bestowed in the matter on कण and जयद्रथ? The Chamberlain has almost overstepped his limits II 3 4-5 दुर्वाषन repeats the query of the कञ्चुकी paraphrasing the same so as to bring out clearly the point in his criticism एकं बहुभि वाक्यं लूनशारासनं निहत - what praise is to be bestowed in this matter? See—कुरुषु पुत्रा मेवा तेषां कुम्भपुत्रवानाम् according to 'आश्रमपुत्रवकुञ्जरा । पुंसि मेघार्यगोचरा ॥ अमरः

(4) Construe शिखण्डिनं पुरस्कृत्य वर्तते गामेये हते पाण्डुपुत्राणां वा शत्रवा [मनात्] सा एव अस्माकं भविष्यति । (अनुष्टुप्)

'Precisely the same (सा एव) praise would be ours (अस्माकं भविष्यति) which was secured by पाण्डु's sons on the old son of the Ganges (गामेय - गंगाया अपत्यं पुमान् - भीष्म) having been killed by them, after having placed शिखण्डी in the 'fore front' If पाण्डवस can lay claim to praise on having killed the old son of गंगा, having shielded themselves behind शिखण्डी against whom भीष्म refused to fight, why should the कौरवस not be able to lay claim to praise for having killed अभिमन्यु? After all what is the moral superiority of the पाण्डवस? II, 4 1-2 The कञ्चुकी realises that he has been, for once, blunt He, therefore, is embarrassed and loses complexion वैशद्येन सदितं यथा स्यात् तथा lit. with loss of complexion The appearance of the face of the कञ्चुकी undergoes a change when he realises his mistake in criticising the कौरवस for the way they killed अभिमन्यु He tries to explain away 'By us may counter-attack (प्रतिघात) against the valour (वीर्य) [of the कौरवस] not seen before-this is what I wanted to respectfully

say (विशयानि = विवाधितुमेष्यम्) Here present is used for immediate past. II, 4, 1 दुर्योधन agrees (एवम् इति) regarding the invulnerable nature of the bravery of Kurus

(5) Construe महामृत्युंशुं महाशयं मया मेव सधुं मया तु सुधाधनं पाण्डुमुनं स्तुगे सक्तेन न विराट् निहन्ति । (विवोगिनी or सुन्दरी)

The verse is an instance of a very serious slip of tongue on the part of दुर्योधन who wanted to say महामृत्युंशुं महाशयं सहायुजं सक्तेन निहन्ति स्तुगे (युद्धे) न विराट् (soon enough) पाण्डुमुनं सुधाधनं. but instead said पाण्डुमुनः सुधाधनम्. निहन्ति is an instance of present being used for future, 'will kill or annihilate'. This is a device, however, employed by the author of the play deliberately—the purpose being to suggest before-hand what is going to happen in future. Towards the end of the play it is seen that पाण्डुमुनः kills सुधाधन along with his host of servants etc and it is *not* सुधाधन who kills पाण्डुमुन II, 5 I Naturally the कन्वुकी closes his ears as this is most inauspicious. As though Destiny has given a fore-taste of what is to follow. Hence कर्णो विधाय where विधाय = अपिधाय ('वदि भागुरिरन्तेमवाप्योरुपनारयो') : i. e. having closed [with his hands]. As an honest servant of दुर्योधन he cannot bring himself to hearing such an अशुभ. Hence 'पाप शान्तम् [अशुभ] ।' : i. e. 'evil be quelled' and अशुभं प्रतिशत [अशुभ] । 'what is inauspicious be counter-struck' (प्रति + इत् to strike in return) II, 5, 2 The king's query 'what did I say? is only natural.

(6) Construe महामृत्युंशुं महाशयं समिधं मधुं महाशयं पाण्डुमुनं सुधाधनं स्तुगे न विराट् निहन्ति । (विवोगिनी or सुन्दरी)

The कन्वुकी does not repeat the verse uttered by दुर्योधन verbatim. He corrects पाण्डुमुनं सुधाधनम् into 'पाण्डुमुनं सुधाधनं' and adds एतद्विपरीत (i. e. एतत् विपरीतम् अभिहितं इव) quite the contrary of this was stated by Your Majesty : वि + गच्छ + इत् to go the other way round gives विपरीत (अविच्छेद) as its past passive participle meaning 'topsy-turvier'. II, 6, 2 3 दुर्योधन asks विनयदत्त to point out (आदेशय- आ + दिश् to point out) that region (यत्र उदेत्) 'situated where' (यत्रस्था) is भानुमती 'यत्रस्था भानुमती' on simplification is equal to 'यत्र भानुमती तिष्ठती ।' Clarity requires that as 'य उदेत्' is what is to be pointed out the word explanatory of य उदेत् viz यत्र is not compounded with any other. As it is 'यत्र' (तिष्ठति) gets an unnecessary importance दुर्योधन's mind was disturbed (वि + भा + शिञ्) as भानुमती had gone away (नि + कान्ता, p. p. of नि + कम्) even early in the morning, without having taken

her leave (अनामन्त्र = न + आमन्त्र, — gerund of आ + मन्त्र् to take one's leave) of him II 6, 5 इत इतो देव — 'This way (इत — 'on this side'), — this way [may Your Majesty] come' The कञ्चुकी must actually be showing the way that दुर्योधन was to go along. It may be remarked that though both 'आदेशश्च तमुदेशं यदस्था भानुमती and 'इत इतो देव' are natural as दुर्योधन did not know where भानुमती had gone and as the कञ्चुकी had ascertained where she had viz., to the बालोद्यान, elsewhere in Sanskrit plays 'आदेशश्च तं गगनं उदेशं' as well as 'इत इतो देव' (or sometimes 'इत इतो देवी' also) are a part of *form* of court life. Even when the king certainly is aware of all parts of his palace, before going from one to the other he is seen to be ordering some one — it may be a कञ्चुकी it may be a प्रचोदर or a प्रतीक्षरी (a male or female door-keeper) — to show him the way. For instance at the 1st line after verse 6 Act III in the सुन्दरलक्ष्मणम् (p 83, our edition) चन्द्रगुप्त says to his Chamberlain [(प्रकाशम्)] 'आर्यं वेदीनरे, सुगाह्यमात्रं आदेशश्च ।' though certainly सुगाह्यमाण was what चन्द्रगुप्त knew well enough. This, therefore, is a part of the court life with its inevitable artificiality (or share of artificiality) II 6, 5 Both walk round evidently in the direction of the बालोद्यान II, 6, 6-9 The passage is put into the mouth of the chamberlain who sees what is there in front of them, inhales the odour on all sides and describes the beauty तुषितकणे (frost particles) क्षिप्रितं च अमौ समीरणं च तेन उद्वेक्षिता (caused to shake a good deal भृङ्ग कर्मिणा) अत्र एव वनस्पतः (stem) द्युता शेफालिका (शेफालिकाकुसुमानि इत्यर्थः) नाभि विरचितं (मण्डितं) पुष्पमाना प्रकरं (आस्तरण—bed) यत्र तत् [बालोद्यानम्] । इषड् आलोहिता (किंचिद् आरवता) ये मुखवधूना (सुन्दरलीणा) कपोला (cheeks), तद्वत् पाद लानि (श्वेतवर्णानि bright and rosy) यानि लोषप्रयुक्तानि (लोषकुसुमानि) ते विजितम् (अथ कुल-वदङ्ग वा) इषानलानां (श्वेतदुग्धानामिति यावत्) सौभाग्यं (मौख्यं) यत्र तत् [बालोद्यानम्] । where the beauty of the त्रिपङ्क्तु creepers was surpassed (विजितं) by the Lodara flowers rosy (पादल) like the slightly red cheeks (आलोहिता कपोल) of beautiful damsels (मुख्य—young, beautiful and unsophisticated, वधू damsel) उन्मीलितानि (those that are fully opened) यानि बहुलं दुग्धमयानि ते सुगन्धि (fragrant) च शनल च—cool and fragrant on account of the Lodara and Kunda flowers fully opened. प्रभातवत् रमणीयं—attractive at [this] morning hour Gardens have a special attraction of their own at the morning hour

(7) Construe रत्नाप्रसूदैः प्रायेषमिषमरन्दकरालकाशे पुष्पे हाम निषण्णिता अथ अनामुमित्रमुत्तरेदम्मा-दृगन्मममिणानि वमलानि यानि । (वन्ममिणिका)

Bees (अङ्गि a bee - अल्य = nom plural) fallen (निपतिता p. p. of नि+पत) [on the ground] along with (एवम्) the flowers (पुष्प) that had been awakened: e. that had opened up at night (रात्र्यां मृदं) and had their interiors (परि- interior, peri-carp, the inside cup-like part of a flower) [rendered] uneven (वराड = नराड) on account of honey mixed up with frost (मधुव) are [rov - after the night has come to a close] falling upon (पतन्ति) the lotuses (कमलानि) indicated (स्पर्शितानि) [to them] by the thick or profuse (गन्ध) fragrance (गन्ध) of the interiors (उदरानि) of the buds (मुकुट) opened up (भित्त) by the rays (किरण) of the Sun (अन) The verse brings out how during the nocturnal hours the bees had got into flowers that had opened up and thus kept their honey at the disposal of the honey sucking bees. As the night has come to a close and there is frost that has fallen on these flowers the latter fall on the ground, their hour having come to a close. The bees too fall with them. The night blooming flowers have their life brought to a termination in the morning. Especially by virtue of frost does it become impossible for them to continue to remain on the plants on which they grew. Their interiors no longer contain soft honey. Frost too is there. Thus the कण्ठs have become uneven. But the मधुक's (अङ्गि) मधुक's that they are, are immediately attracted by the fragrance, thick fragrance indeed, of the interiors of the buds of lotuses now opened up by the rays of the sun. They, therefore, pass on to (पतन्ति = गच्छन्ति) to those lotuses गन्धक क्रियान्ते have their objects in दिगीया विमक्ति. This accounts for कमलानि पतन्ति [the subject of the sentence being अल्य]

II, 7, 1 The king draws the attention of the कम्पुका to another sight even more beautiful than what he had pointed out

(8) Construe सम्भासन्प्रवृत्तिरङ्गान्तर्गतप्रविष्टे मानो हर्षे शृङ्खलानां [कुल] विबुधा वनमरिचस्तोऽङ्गुल्याङ्गरागा एते द्विरङ्गा आनि न रे विकचन्ति न गन्धव्या सुवन्ति । (नन्दाकाश)

Here the bees (एत द्विरङ्गा - दो रफी देव व द्विरङ्गा 'अनरा') who have been awakened (विबुधा), being touched (स्पर्शमाना) by the rays (हर्षे) of the sun (माना) that secured an entrance (प्रविष्टे) through the lattices (वाङ्गानि) in the form of the spaces near the edges (उत्तान्) or interstices between petals (इत), fully extended (प्रविन्त) at the commencement (आरम्भ) of the opening (रुच) literally jawu, meta

phorically 'opening') [of the lotuses], leave (मुञ्चन्ति) along with their mates (कामिनी सार्धं) their beds (शय्या) in the form of the interior (गर्भ) of the lotuses (नलिनी) which are [now] open (विकसन्) The bees have their unguent (अङ्गराग) only slightly (स्तोकं यथा स्यात् तथा) visible (लक्ष्य), on account of the close (घन lit. thick) dalliance (परिमल—love sport) [during the nocturnal hours] ज्ञप्त्वा (विकसनस्य) आरम्भे प्रवृत्ता च ते दलानाम् उपान्ता च ते स्य जालानि ते (through them) प्रविष्टं qualifies इत्थै = (rays).

The bees being awakened by the rays of the sun are likened to kings (नृपतय इव) who also are touched by the rays of the Sun in the morning and thus awakened (विबुद्धा) घन च अर्त्ता परिमल च तन् स्तोकं यथा स्यात् तथा लक्ष्य अङ्गरागं येषां ते घनपरिमलस्तोकस्याङ्गरागम् —२० This too goes with the kings. The verse well brings out how दुर्योधन is too full of the thoughts of अन्त दुरविहारस्तुत (vide II, 1, 7) as was observed by the कञ्चुकी It is the bees with their mates getting out of their beds in the form of fully opened lotuses that attract his attention This sight is even more attractive (रमणीयतरम्) according to him The phrase घन परिमलस्तोकस्याङ्गरागं lays bare दुर्योधन's mind who is evidently longing for close dalliance so that the unguents applied to his person would have very little of it left to be visible. अहं नारायण is busy presenting दुर्योधन the enemy of पाण्डव in a way so as to bring out the sharp contrast between the पाण्डव particularly भीम — and दुर्योधन II, 8, 1 परित उपास्यमाना being waited upon on all sides (परित) being attended to, being served II, 8, 3-4 दुर्योधन has devised a very good plan of sending away the कञ्चुकी सामने साधु सामासिक (रथ)—useful in battle, उपसृत्यविभुम्—infinitive उप + कर्त्तु to get ready अनुपदम् is an adverbial expression explained as पदस्य पश्चात् (अनु) lit. after [your] steps : a 'close upon your heels.' II, 8, 4 The कञ्चुकी goes away on the new mission entrusted to him II, 8, 9-10 भानुमती has recalled to her mind the dream she had the earlier night किञ्च idiomatically signifies 'as I thought' 'methinks' Later, भानुमती herself came to know that what she saw was not real अतिशयितं दिष्टं रूपं येन तेन — by one who surpassed divine handsomeness. नकुल a mongoose, an ichneumon — but this also means the 4th पाण्डव who was surpassingly handsome. II, 8, 12 The two—सखी and चैटी—are shocked to learn the detail that one नकुल killed a hundred serpents. They naturally concluded that this was an inauspicious indication—one person killing a hundred (hauravas). II, 8, 13-14 भानुमती's heart is naturally full of

Dejection through excessive grief or torment अतिशयतापेन उद्विग्न इदं यस्या  
 सा अनिदतापादिमहद्वयया विस्मृतम् is an instance of कान्यलिङ्ग as अतिसुतापोदिम  
 हृदया = अतिसुतापादिमहद्वयत्वात् II, 8, 15-17 दुर्योधन decides to listen  
 to the confidential (विश्वस्य) talk (आलाप) of भानुमती, her friend and  
 maid servant, but remaining screened (अन्तरित) by the network of  
 creepers that was there. Many a male character in Sanskrit plays  
 is seen to be, shall we say fond of overhearing the talk of members  
 of the fair sex. It seems that Kālidāsa gave the lead. In the  
 Śākuntalam Act I, दुष्यन्त decides to overhear the 'confidential talk'  
 of the hermit girls शकुन्ती, अनसूया and प्रियवती In आर्षपे's नानागन्ध too  
 the hero जीमूतवाहन does a bit of eaves-dropping when the नायिका is  
 laying her heart bare before her बटी It has to be pointed out that  
 the incidents are similar to each other and yet the eaves dropping  
 in the वैनीम्हार indulged in by दुर्योधन paints him even blacker But this  
 was what मद्द नारायण precisely wanted to do. II 8, 20-22 दुर्योधन is  
 guessing समर्थित इव अस्या मया कोप— the anger on the part of the  
 one i. e. भानुमती was already (eva) guessed by me. He addressed  
 himself to भानुमती and explains how he is not an object worthy  
 of (अ-विषय) her anger This however is neither intended to  
 be nor heard by भानुमती. Practically दुर्योधन's words are a भाव  
 though there is no stage-direction to that effect For, according  
 to the author of the play, here दुर्योधन can see and hear the three—  
 भानुमती, her छत्री and बटी—but none of them are aware of the presence  
 of दुर्योधन in close vicinity with them

(9) Construe प्रमादात् मया कण्ठं पुनरुत्पापान् तिष्ठितोक्तं विम्, अथ निद्राच्छेदं विनश्यत् [ मया ] मभिमुखं न दन्वाविता अस्ति [ विम् ], स्वप्नं त्वया अहम्, अन्यस्मात्तत्त्वमसि कश्च लक्षितं [ विम् ] । [ इ ] प्रिय, परिजनापालम्भयोग्यं मयि न दास्ये पश्यमि । ( आर्तुविक्रीडितम् । )

दुर्योधन is addressing himself to शत्रुघ्न whom he has conjured up before his mind's eye and like all शत्रुघ्न is trying to conjecture the cause of the offence she has taken as is indicated by her having left the bed-chamber without even so much as taking her leave of him.

(1) Was indeed the noose (पाश) of your creeper like arms (पुत्री) and her tresses (पाश) round my [मम] neck (गण्ड), through extreme carelessness (अ-माद, प्र + मद् to be careless, cf 'स्वाधिरात्प्रमत्त' - मेघदूतम् ।) made loose (शिथिलं कृत - न शिथिलं अशिथिलं, अशिथिलं शिथिलं सम्प्रदान कृत) by me? Was the grip of your tender arms sought to be slackened by



me ? The word *भुजस्ता* decides the कण्ठाक्षिप्तं referred to here is one where *भानुमती* placed her tender arms round *दुर्योधन*'s neck. That is what *दुर्योधन* is having in his mind. The translation on page 36 ought to be corrected *my creeper-like arms round your neck* ought to be replaced by *Your creeper-like arms round my neck*. It is easy to see that this would be a *भवाद* - greatest mistake amounting to direct insult inflicted on *भानुमती* as this would mean that her gesture of love thus got itself spurned by *दुर्योधन*. *दुर्योधन* rendering the grip of his arms round *भानुमती*'s neck is not half so serious apart from the impropriety of the *stout* arms of *दुर्योधन* being called *भुजस्ता*. It is not a fact that Sanskrit poets do not envisage *वण्टाशेष* where the *वन्ध्या* or *पत्नी* takes the initiative of putting her arms round the neck of the *वन्ध्या* or *पति*. 'वण्टाशेष प्रणतिनिगने किं पुनर्दूरसंभवे । मेघदूतम्' does not make *clear* what *वण्टाशेषप्रणय* means i.e. arms be placed round the neck by the *वन्ध्या* or of the *वन्ध्या* (or *पति*). And in the *सुमरुतम्भम्* *Halidasa* describes the beauty of the arms of his *नाथिन* *पावनी* thus *निरीषपुष्पाधिकमौनुमायां बाहू तदीयाविति मे वितथ । पराशितेनापि कृती हरस्य यो कण्ठपाशो मकरध्वजेन ॥* It is *पार्वती*'s arms that are used by *Cupid* as the noose round the neck of *Hara* i.e. *Samkara*. Further in the *मयूतम्* 117 (p. 84 our 2nd edition) the *यश* says 'त्वमपि नयने वण्टाशेषा पुरा मे (2) Were you not honoured by me on occasions you rolled [in the bed] when there were interruptions in your sleep, in a way where I turned my face towards you. Did I fail in showing my concern? (3) Was I seen by you in a dream to have become so mean (ऋषु) as to be engrossed in holding conversation (मन्त्रा) with other women (मन्त्रिण) ? What fault do you find in me my beloved? Pray tell me who am worthy of being censured or reprimanded like a servant. If I have erred you have every right to take me to task. पतिरा नृत्वं इव उपलब्धमयं याप्य — one who can be taken to task like a servant. The whole of the 117th verse from the *मेघदूतम्* seems to have been there in the mind of the author when he composed this verse (11, 9) in the *वेणीशंभारम्*.

भुजस्था त्वमपि नयने वण्टाशेषा पुरा मे

निरीषपापि विरतिर्यस्य मी मन्त्रा मन्त्रिणम् ।

मात्रा मन्त्रा मन्त्रिणम् उपलब्धमयं याप्य

एव नृत्वं इव उपलब्धमयं याप्य

5 *Abhantalan* 11, 5 too may be referred to. There in line 2 there is the phrase *वृक्ष मन्त्रा वि* lines 3 & 4 too may throw some light

on दुर्योधन's guess why भानुमती got angry

दाक्षिण्येन ददाति वाचमुक्तिान्तं पुरोभ्यो यदा  
गोत्रेषु स्मृतिश्रुतदा भवति च व्रीडावित्शुश्रुत् ॥

II, 9, 1 'दुर्योधन reflects (विचिन्त्य - having thought) and changes his line of thinking as is indicated by अथवा 'or [rather]'—

(10) Construe अस्मदुपाश्रयेव चित्ता इव प्रेमानिवद्धमत्सरेण मनसा अतिवद्धमत्वात् नम अपराधेन स्वयम् उद्येस्य नियतं कुप्तिता । (ओष्च्छन्दसिक)

वयम् उपाश्रय. (resort) वस्य तदस्मदुपाश्रय च तदेकम् अविमत्तम् (solely devoted) अनन्यविषयमिति यावत् चित् यस्या सा अस्मदुपाश्रयेव चित्ता । दुर्योधन guesses as follows As this one has a heart resorting to us and solely devoted to us with a mind with jealousy formed through love (प्रेमा निबद्ध. मत्सर. येन परिमत्तं वा तेन प्रेमानिवद्धमत्सरेण qualifying मनसा), this one i.e. भानुमती having herself (स्वयम्) fancied some trivial fault or offence (अपराधेन) [on one part], because of [our being] very dear to her (अतिवद्धमत्वात्), has, to be sure (or definitely नियत) been angry. The idea is भानुमती's mind has us as its resort. It is devoted to us solely Being full of love of us, it is very jealous. As we are (royal we) very dear to her, she has fancied some slight offence committed by us. ('मम' ought to have made room for अस्माकं to be consistent with 'अस्मदुपाश्रयेव चित्ता'). So though, there is no offence actually given her by us—she has out of extreme love for us, lit. as we are excessively dear to her—fancied some very minor (लघु) or trivial offence or an insignificant fraction of it (अपराधस्य लघु. अपराधेन. तत्) and thus definitely (नियत) has she become angry. Evidently, the verse is a proof of the fact that दुर्योधन was absolutely आत्मपरिनुद्ध. Even भानुमती's काव्य he regards as an indication of her प्रेमानिवद्धमत्सर and of his being अतिवद्धम् (very dear) to her. II, 10, 1 Apart from his guess, he decides to hear what भानुमती would say (किं नु वक्ष्यतीति - where वक्ष्यति is future 3rd person sing. of वच् 'will say') II, 10, 3-4 अनिगदितदिव्यरूपिण. नकुलस्य दर्शनेन is construed by दुर्योधन as 'at the sight of नकुल (the fourth Pāṇḍava) having an excellent divine beauty' and 'उत्तुका जाता' as 'I became 'love-sick' when in fact this latter meant 'uneasy' [at the sight of the mongoose] and 'हृन्मददा' which in fact meant 'one whose heart was lost' is misconstrued by दुर्योधन to mean 'with my heart captivated'. It is दुर्योधन's jealousy that is now roused as he has not been able to know who 'नकुल' referred to by भानुमती was. II, 10, 5 अनिगदितदिव्यरूपिण genitive singular of अनिगदितदिव्यरूपी—to be explained either as (a) अनिगदितं च तद् दिव्यं च अनिगदितदिव्य, अनिगदितदिव्यं च तत् रूपं च - तत् अस्ति अस्य (by the addition of possessive एङ्)

or (b) अतिशयितं दिव्यं दिव्यरूपमिति यावत् ( विशेषण for विशेष्य ), तादृशं च तद् रूपं च तद् विद्यते अस्य तस्य - 'of one possessing a form that far surpassed the divine form'. The objection against either way of explaining the compound is that here a मत्वर्णीय affix इन् is added to a कर्मधारय, though the sense could very well have been conveyed by using a बहुमीहि. Thus 'अतिशयितं दिव्यरूपस्य' is definitely preferable to 'अतिशयितदिव्यरूपिणः' (The rule is 'न कर्मधारयात् मत्वर्णीयः बहुमीहि. चेत् तदर्थमतिपठितम् 1'). II, 10, 6 दुर्वोषन् impulsively runs to the conclusion that मानुमती is a sinful woman, who has fallen in love with Mādrī's son नकुल and that he has thus ( एव ) i. e. in a very ignoble manner cheated or duped ( विप्रलब्ध p. p. of वि + प्र + लभ् ) by her. In verse 10 दुर्वोषन् has referred to himself by the form 'आमन्' ~ i. e. plural of the pronoun 'अयं विप्रलब्धः' here the same reference to one person by the form of the plural may be there. Or, and this construction is much better, वयम् is intended to bring out the disrespect with which दुर्वोषन् is speaking of himself as he has been deceived ( विप्रलब्धः ). This would be an idiomatic use where we have not the usual आदराय बहुवचनम् but अनादराय बहुवचनम् (Icde रात्रिवासः's दुष्यन्त saying 'यद्ये तत्ता नवान्मधुकर इता, तं सप्त कृती' I, 23 II, 10, 7 उत्प्रेक्षया सखिं सीमेक्षन्, ironically in the light of the 'deceit' practised on him by मानुमती as दुर्वोषन् understands it the contents of II, 10 bringing out the आत्मपतितोष of दुर्वोषन् achieve a new and ironical significance indeed. 'What a fool I have proved myself to be' - this is how दुर्वोषन् now feels ( 'मूढ दुर्वोषन्' ) कुलटया ( by a wanton woman ) विप्रलम्बमानम् कुलटाविप्रलम्बमानम् । 'बहु मन्यमान' thinking very highly of The etymological explanation- निरक्ति or निर्वचन- of वृष्टा is given thus वृष्टानाम् भटा, भटनीति भटा : i. e. भिक्षार्थं व्यभिचाराय वा वा गृहानटति there being a परस्परमान्य between वृष्ट + भटा according to the वार्तिक 'वृष्ट्यादिषु परस्वं वाच्यम् ।' The woman wanders from one family to another and does so for व्यभिचार which literally is deviation : & evidently the accepted path of morals, especially in regard to sexual relationship II, 10 8 'अधुना किं वक्ष्यामि' - the reply evidently 'न किमपि ।' II, III 9 Now किं वष्टे ..' etc ( II, 9 ) also assumes a different meaning 'It was for such a wanton woman that I tried to be so very full of concern' - is the spirit of what दुर्वोषन् says II, 10, 9-10 just for this ( एतदर्थम् एव ), very early in the morning ( भाग एव ) she had a longing for conversation with her friend ( or friends मदीयेनैव वक्ष्या ). एतेषां इति literally partiality, here metaphorically it signifies an intense desire II, 10, 10 11 आगत्य through

infatuation. न विज्ञात. वन्दनयाः (पुथल्या. of one who wanders from man to man, has no regard for sex-morals) हृदयस्य सारः (essence तप्याद्य.) देन सः— Not knowing the stuff of the heart of the harlots' heart, I wandered about anywhere स्वापि [but never reached the proper place] 11, 10, 11 मम परिमहः (फली) च भर्तौ पाशुला (पाशु + लृच्) च— my wife who is full of taint (lit. dust), 'O bane of my wife'.

(11) Construe : मम पुरः तव तत् श्रीस्त्वम्, [अथ च] ईदृशानि साहसानि, अरमद्वेषि वा श्लाघा [अथ पुनः] विनय-व्युत्क्रमे भवि एष रागः । जडमतौ मयि तत् च शीदार्थम्, चापते क. भवि [अथ] पन्था, तस्मिन् ख्याते वितमसि कुले जन्म, [अथ] एतत् कौलीनम् । (मन्दाक्रान्ता).

दुर्योधन is dismayed by the disparity in the behaviour of भानुमती in his presence and her conduct when she is away from him : How charming indeed (अहो कियत्कृत्तु रमणीय may be supplied) that (तत्) timidity of yours (तव) before me (मम पुर.) and here there are such (ईदृशानि) rash acts (साहसानि) [of yours]. You used to bestow that praise (श्लाघा) i. e. unlimited praise on our person (अरमाक वपुषि) and here [as I now discover] is this attachment (राग) on your part for the transgression (व्युत्क्रम.— lit. stepping up against विरद. उत्क्रम.) [all] modesty (or discipline विनय). You showed that [excessive] generosity (शीदार्थ) towards me, a dull-witted (जडमति यस्य तस्मिन्—जडमतौ) person—and here there is an indescribable (कः भवि) or altogether unaccountable path or mode of wantonness (चापल—चपलत्व, भाव). Your birth [took place] in that wellknown (ख्याते) family, free from taint (विगत तमः दूषण यस्मात् तत् वितमः तस्मिन् वितमसि) and as against that, here is (एतत्) [your] scandalous conduct (कौलीनम्) "The etymological explanation of कौलीनम् (कौ = पृथिव्या, लीनम् which gets itself lost, i. e. that which disappears in the ground, turns out to be baseless) is interesting. In fact the word has to be traced back to कुलीन (कुलस्य अपत्य कुलीनः । according 'कुशाख्यः' पा० 4, 1, 139—alternatively कुलीनस्य भाव कर्म वा कौलीनम् । according to 'शायना-तयुवादिभ्योऽङ्' पा० 5, 1, 130). कौलीन thus means related to a family and by specialisation to 'a noble family.' As scandals are very often current about noble families कौलीन came to be understood as conveying a scandal (Cf मेघदूतम् 118 'प्लुताभ्यां कुशलिनम्-भिन्नानदानादिदिवा, मा कौलीनायस्तिनयने मय्यविवाहिनी भूः...'). On investigation many of these scandals are seen to be baseless and they thus disappear or get buried under earth and are no longer visible. Another way of explaining कौलीन is not to take it as an अनुसन्धान as before but to

connect it with the word कुल taken to mean a जनसमूह or group of people. It is in groups of people that scandal generally takes its birth (कुलजनसमूहादगत कौलानम्) दुर्बोधन is using the word वैकीर्ण as a synonym of लोकनाद. He is sure when people will come to know भानुमती's behaviour it will be the talk of the whole land. Everyone would refer to it. II 11 3-4 भानुमती continues the narration of her dream वशिष्ठवाग्दत्ते लतामण्डप प्रवेष्टुम् आरब्धा (वर्तरे क्त. taking आ + रभ् to be गत्यर्थेक or alternatively regarding the rest as intransitive.) (I, having left the seat began to enter the bower of creepers is uttered by भानुमती to acquaint her friend and mad with the fear he entertained दुर्बोधन understands this to have an amorous import तत्र सोऽपि माम् अनुसरन् एव लतामण्डप प्रविष्टः । — said of the mongoose is by दुर्बोधन understood of माहीशुन (— as handsome as Asvins —) whom he takes to have closely followed भानुमती into the bower of creepers. Hence his remark, अहो अश्लीनत्वम्! शाला home or room has इन् (ख) added to it thus giving शालीन according to पा० 5 2, 20 'शालीनं वीरिणे भृष्टार्याय । मिश्रान्तर्वीमुदी has the following शालामवेशमहति शालीनं भृष्टः । न शालानां अशालानां तस्या भावः अश्लीनत्वम् — immodesty अहो अश्लीनत्वम् — O how great is the immodesty'

(12) Construe [हे] पापहृदये यस्मिन् [मर्तानने तथा] मत्सुरतोषभागा एव नि विरमणवनिर्भरवदभावम् आवेदितं तत्रैव अस्मिन् सखीजने अथ दुष्परिते निवेदयन्ती तं न हीना अस्ति [किम्] (वसन्ततिलका) ।

O you with a sinful (or evil) heart (पापहृदये वा, तस्मिन्) 'the friends to whom (यस्मिन्) was communicated (आवेदितं — p. p. p. of the causal of आ + विद्) by you in private (एव नि) the enjoyment (उपभोग) of amorous sports (सुरतम्) with me, in a way in which was revealed (वद = एवित = प्रकटित) a very deep (विभर) attachment (भाव) [of yours] on account of affection (प्राय = स्नेह) of a long standing (विर) — to those very friends while communicating to-day your evil conduct (दुष्परितम्), are you not ashamed [at all] (न हासति किम्)?' त्रिं श्लोकसमन्वितम् । प्राय एव न निभरं स्तुतं यथा तथा वद एवित मन्त्रोक्तं तस्यैव अथ निवेदयन्ती यस्मिन् कर्त्तव्यं यथा तथा । is an adverbial expression throwing light on the manner in which the act of communicating referred to by the word आवेदितं was done आ + वसि = वसि where वसि is an alternative form of the p. p. p. from वसि, the more usual form — being वसि II, 12,

2-3 The Prakṛt passage 'सपण्णप्रसारितकरोण' is very skilfully used by भट्टनारायण in the present context भानुमती wants to convey that by the mongoose with his hand having a serpent in it stretched out (सर्वेर्गभे च भर्मा प्रसारित च कर यस्य तेन) her breast-garment (स्तनदी अनुकम्) was removed (अपहृतम् *lit* taken away, dragged away) But दुर्वोधन takes this very word to be equal to सपण्णप्रसारितकरोण : e सपण्ण यथा तथा प्रसारित कर देन तन : a. by नकुल (माद्री's son) who *boldly* (मृगत्वं) stretched out his hand, and he connects it with अपहृतं ये स्तनाद्भुजम् : II, 12, 4 Naturally he is all anger (मन्त्रोषम्) No husband could tolerate what दुर्वोधन thought had transpired between नकुल and भानुमती His resolve (अपहरामि = अपहरिष्यामि) to deprive the wretch of a son of माद्री bold (प्रमत्तः) : e. shameless, audacious or rash enough to outrage (अवस्कन्दन) another's wife. He also covers some distance (किञ्चिद् गत्वा) with the purpose But on reflection (किञ्चित्त्व) he is compelled to change his line of thinking Or rather (अथवा), just this one here (पापं शीघ्रं यस्या सा पापशीला) with sin as her nature ought to be punished (अनुशमनीया potential participle from अनु + शास् nominative sing feminine base), first दुर्वोधन devotes a moment's thought to the matter He is convinced that the प्रणयता of नकुल would have been nipped in the bud had भानुमती not responded to his shameful advances. There is no point in finding fault with others. Why did भानुमती encourage him at all ? II, 12 6 So he returns (निवर्तते) though his first impulse was to go and kill नकुल II, 12, 9-10 Meanwhile the conversation between भानुमती and her friend as well as the *ceti* continues To the query 'what next' made by them she answers 'I was then awakened (प्रतिबोधिता-p II II of the causal from प्रति + बुध्, feminine base, nominative singular) by the notes (स्व) of the music [ of course vocal ] of the group of courtesans [ in the employment ] of my noble lord mingled (मिश्र) with the sound (स्व) of the auspicious (मङ्गल) musical instruments (नृप) at dawn (प्रभाते) II, 12, 11 12 These last words uttered by भानुमती make दुर्वोधन conjecture (संनिवृत्तम्) Can it be (किं नाग) indeed by this one a vision in a dream has been described ? He waits for the words of भानुमती's friend to have the matter made clear (व्यक्ति अविवक्षितं) II, 12, 13 The सखी and चटी of भानुमती are naturally full of dejection They look at each other, aware as they are of the inauspicious indication of the dream,—a नकुल killing a hundred serpents The friend सुवदना wishes that whatever was calamitous (अत्याहितम्—अतीव आघातक

गममि something which is excessively thought, lit. kept in the mind; alternatively अत्यन्तम् [मन] आधीयते तज्जतीकारार्थं दीयते यस्मिन् तत्) be driven away by the [sacred] water of rivers such as the Ganges (भागीरथी) etc. भागीरथी प्रसुगा यामा ताः, तामां By the blessing (भाशिषा) of the divine Brāhmanas, and by the (divine) (भग्नता) oblation-eater i. e. fire (हुनम् अशनं यस्य सः) with oblations offered (भाहुन-) and set ablaze (प्रज्वलिन्) or enkindled, she wants the undesirable to be removed II, 12, 18-19 'Away with (अने) any opposed (विम्ब) idea or 'construction (कन्य) i. e. doubt' दुर्वाचन's doubt is dispelled by सुवचना's words. He, therefore, blames himself for having construed the whole thing even (एव) otherwise (अन्यथा), —dull-witted that he was (मन्दाधीः यस्य, तेन).

(13) Construe दिष्ट्वा अहम् अपूर्णविप्रलम्भमत्रनिर्वाणाय [तस्याः सकाश] नो गत, दिष्ट्वा अपूर्णत्वे मया क्वा विनिवृत्त्य [तस्यै] नो व्याकृतम्, दिष्ट्वा विमृष्टद्वये मां प्रापयदियुम् [इव] क्वा अन्ते गता, दिष्ट्वा जगत् सिध्वादृष्टित्वा अनया विरहितेन जायम् । (शाङ्ख्यविक्रीडितम्)

दुर्वचन congratulates himself (दिष्ट्वा) on not having rashly stepped forth (गूढ - lit. gone) into the presence of अनुमती out of anger (क्रोधात्) produced (अनित) by the deception (विप्रलम्भ) on account of [the account only] half heard अर्धं श्रुत्वा तेन विप्रलम्भः तेन अनितः वा अन्तौ क्रोधः च तस्याः नो = न + उ Fortunately, through anger (क्वा - instrumental sing. of हृद् i. anger) nothing harsh (एव) was said (वि + भा + क् p. p. p.) by me when only half the telling (कथन) was over. Luckily did the story (क्वा - the account of the dream) go to the end (अन गता) to cause to be convinced (अनि + क् causal 3rd person sing. प्रसादयति, infinitive is प्रसादयदियुम्) me (मां), with my heart entirely misled (विदोषेन मूढम्). Luckily has the world (जगत्) not been void (विरहित) of this one (अनया), [who in that case would have been] falsely (दिष्ट्वा) found fault with or accused (दृष्टित्वा). It is evident, that had दुर्वचन not learnt from सुवचना's words that it was a dream that अनुमती was narrating, he would have punished her with शोचिष्यन्साह, अर्धं श्रुत्वा is अपूर्णम्. Similarly अर्धं श्रुत्वा अर्धकथनम्, अर्धं on such occasions is in the neuter gender and is placed first in the compound. This is in keeping with 'अर्धं श्रुत्वा' वा. 2, 2, 2 दिष्ट्वा दृष्ट्वा दिष्ट्वादृष्ट्वा (गुणगुणनामः), नदा दिष्ट्वादृष्ट्वा II, 13, 2 अहम् प. p. p. of न + अच् to praise, meaning 'I praised' i. e. praise-worthily. II, 13, 3 सुवचना and शक्तिश्च look at each other exactly. सुवचना does not want अनुमती to hear what she wants to convey to herself only. Hence the same direction अन्ते इति इति

warded off This means that the words put into the mouth of मर्षी are an 'aside' (Vide सद्भवेदस्वास्तिम् । रहस्यम् ॥ यदन्यस्य परवृत्त्य प्रकाश्यते । -माहिव्यकरण VI, 138) लोकोक्तिम् अपि even a little. 'म इदानीं स्निग्ध जनो यं वृष्टं परम् अपि हितं भवति ।' has a proverbial ring about it [The Construction and some of the words too in the passage put the readers in mind of generalisations of master artists like कालिदास - such as 'स्निग्धजनमविभक्तं हि दुःखं सुखेदने भवति ।'] 'A really affectionate person is he who when asked tells what is beneficial (हितम्) though harsh. This is contrary to the guidance given by the सुभाषित 'सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यमप्रियम् ।' When asked by a person with confidence arisen out of love, it is only meet that what is हित ( = हितम् ) is told, though this latter may be harsh (परम्). II, 13, 11-13 सुवदना carries out her resolve. द्विजातानां (of the twice born ones according to जन्मना जायते दक्षः स्कारादत्रि उच्यते) नत समूहं तस्मै प्रतिग्रहं दानं तन । This would mean gifts given to ब्राह्मण, क्षत्रिय and वैश्यसः But according to rules of धर्मशास्त्र, प्रतिग्रहः was an additional duty of ब्राह्मण only ('प्रतिग्रहादधिकं विप्रैः शाननाध्यापने तथा ।' - ब्राह्मणः had रज्या, बध्ययन, दानं in common with the other two classes of श्रैणिकसः) The second birth was the उपनयनं ceremony Thus here द्विजातानां समूहः being restricted only to groups of ब्राह्मणः constitutes an instance of a term which has its meaning specialised [with the two classes क्षत्रियसः and वैश्यसः getting themselves excluded]. दृष्ट्वा अस्य भक्तिं इति नष्टी a boar विचक्षणः those who see (चक्षुः) well, the wise or learned. II, 13, 14 भवितव्यम् not opposed to fact ; c. true रिक्तं तथा l. e. सत्यं यस्मात् तत् त्विदम् that from which truth has gone १४ १३, false न त्विदम् भवितव्यम् true, न इह भविष्यति उदरं अन्तः यस्य तत् त्विदम् त्विदम्-वदुर्बलम्. The etymology of पन्नगः is पदव्यां न गच्छति इति or पन्नं पतति यथा (adverb) तथा गच्छति इति पन्नगः as (1) the serpent has no feet with which to move or (2) as the serpent moves remaining in close contact with the ground, or as it creeps along the ground. इति to be taken with पन्नगः - सुतराम् and it means 'पन्नगश्चैव इति एतत्' Thus अनिष्टादयः त्वयामि agrees well with it There is no difficulty about स्नानागुणः (n)

(14) Construe सुभाषिता स्वना हि पश्यिष्य दृष्टव्यं [इति] वामम् । ३५ सुभाषिता पुः सानुना गी मृष्टा इव । (अनुष्टुप्)

Granted ( वामम् which idiomatically is used to accept something unwillingly अवाप्तानुमती वामम् ) that dreams, auspicious and inauspicious (सुभा च अनुभा च सुभा-अनुभा ) are seen by turns (वर्षाव = व्रतम् ) In



तावद्वृक्षगमनं वृक्षस्य फलं च (3) काकस्य तावद्वृक्षगमनं फलस्य फलं च (4) काकस्य तावद्वृक्षगमनं तावद्वृक्षगमनं तस्य दलितं (being torn open) काकस्य भक्षणं (5) वरतल्यो "अन्वयनेके सयोगे विद्यमानं उत्पन्नं काक-देवाच्च तावद्वृक्षगमनं ।

But in any case to read any cause and effect relationship here is wrong. So are an evil dream being seen and some calamity befalling a person who has seen the dream purely accidental. II 15 1 दुर्धन therefore, decides to remove the false (भलीका) fear (आशङ्का) of भानुमती which is स्त्रिय स्वभावे सुलभा quite easy to have i. e. natural to the nature of a woman—II, 15, 4-5 उदयगिरि शिखरान्तरे (peak-region) तत्र विमुक्त (freed from itself) रथवर (excellent chariot) यस्य स — He whose excellent chariot has been freed i. e. let go from itself by the region of [the peak of] the rising [or eastern] mountain. This latter is not a real mountain but something fancied and so also the setting mountain on occasions when Sanskrit poets refer to it (Vide धने तस्मिन्निष्ठा पुनरपरगिरिमान्तपर्वतद्विम्ब, प्रायो भूत्यास्त्वजनि प्रचलितविम्ब त्वामिन् सेवमाना ॥ —मुद्राराक्षस IV, 22cd p. 138 our edition) An alternative way of explaining the compound would be विमुक्तम् उदयगिरि शिखरान्तरे येन स उदयगिरिशिखरान्तरविमुक्त इदं रथवर यस्य स — One having an excellent chariot which has left the region of the rising mountain i. e. which has risen above it. The second place given to विमुक्त in the compound is to be accounted for by regarding it as belonging to the आदितामि group of compounds where such change of place takes place 'आदिताम्यादिवर्गं परनिपातः' विगलन् (disappearing, lit. dropping off, slipping away) च वसौ संध्याया (twilight) राग (रक्तिमा redness) तत्र मनत्रं (serene, clear) दुरालोक (difficult to look at) च मण्डल (orb) यस्य स — बहु० दिवसस्य नाथ दिवसनाथ स्य इति यावत्— १०१० II, 15, 9-11 रामणे (निकषाप्ते) गृहे रोषणित च तत् कनकपत्र च तेन सहोदेन, सु०१०— similar to leaves of gold which have been burnished. एतानां च तस्य चन्तरे (through the interstices) आपतितं स विरमाना निवह मन्त्र, तेन । श्विनरि (made tawny) भूमिभाग येन-बहु० पूरित प्रतिष्ठा येन स — बहु० दुःखेन प्रेक्षणीय दुष्प्रेक्षणीय । Throughout this act मृदु नारायण is busy hinting the grim end of the enmity between कौरवस्य and पाण्डवस्य . It is as a part of this plan — that the सूत्री is made to refer to the divine thousand-rayed one to be one who has become difficult to gaze upon even like the enemy who has crossed the [ocean of his] vow. Incidentally, it has to be noted that in the second act भीम is not there on the stage but apprehension on his account is ever lurking in the minds

of those on the side of दुर्योधन *The redness of the sun is likened to the redness of the enemy who would have in course of time fulfilled his vow [of course of wreaking his vengeance upon those who inflicted wrongs on Draupadi]* Whether on the stage or off it भीम dominates the play. The passage thus has a bearing on the question 'who is the hero of the Ven'samhāra?' The best course in answering this question is to let one or the other of the many characters in the play answer it रौद्रितानि (red) वृक्षानि (flowers) चन्दनं (sandal) च गन्धं यस्य स अर्घ्यं which like अर्घ्यम् means a respectful offering to a divinity or some venerable person. According to s'āstra it consists of eight ingredients आप क्षीरं कुशाम् च दधि रुपिं स्तम्बुलम् । यत्र सिद्धार्थवक्षीवाष्टाक्षोऽर्घ्यं प्रकीर्तितम् ॥ Another meaning assigned to the word अर्घ्यं is material used for worshipping—अर्घ्यं पूजाविधिं तदर्थं द्रव्यम् अर्घ्यम् । II, 15, 12-14 अर्घ्यानां भाजनम् अर्घ्यं भाजनम्—receptacle of material of worship. सपदा निर्दिश्यामि—पूजां करोमि । ॥ वरिष्यामि where निर्दिश्यामि is used in the sense of *I shall carry out* (present for immediate future) II, 15, 16 सत्तुनरं better, here used in the sense of the best as that than which this is better is not mentioned and therefore it is better than all others. अवसरं opportunity II, 15, 17-19 The obedient चरी brings the अर्घ्यभाजनम् as ordered by Her Majesty आनुमती and offers it to her II, 15, 20 But the king goes near the चरी and having caused her to go away (उत्साधे) and taken the vessel containing the worship-material from her, just himself (स्वयम्) gives it to the queen II, 15 22 23 The friend of आनुमती is the first to note the violation (भङ्गः) of the queen's vow as *His Majesty has come* II, 15 27-30 The passage is remarkable for the sincerity of आनुमती who wants to ensure that the evil with which the inauspicious dream was fraught be destroyed and that all be favourable in the end to her husband. अम्बरम् (sky) च महामरः (great lake) तत्र [विषमन] ॥ च (prominent) च तत्र भूषणम् च (lotus)—तल्लक्ष्मी The sun is addressed by her—O prominent lotus in the big lake in the form of sky. पूर्वदिशि (पूर्व-च अर्धे दिशि च) ॥ च च तस्यां सुहृत्क्षेत्रे तत्र सुहृत्क्षेत्रावता (beautiful saffron mark), तल्लक्ष्मी—'O beautiful saffron mark on the round face of the damsel in the form of the eastern quarter' मध्यं प्रवर्तम् ॥ च अङ्गणे (courtyard— Cf. Marathi भाग ) तत्र दीपः, तल्लक्ष्मी O lamp in the courtyard in the form of the entire world' पण्ये ॥ कुन्दविधानि नरु' as at once the

pious wish and request to the sun, of भानुना कुलं क्षेम क्षेमर इत्यं परिणामः यस्य तत्र कुलव्यपारिणामि n. agreeing with 'अत्याहितं' gone before in the passage. सप्तभ्रातृभि रस्ति. सप्तभ्रातृक.—this is strictly speaking not true as दुर्योधन दुःशामन etc were brothers numbering a hundred, so दुर्योधन would have only ninety-nine brothers दुःशामा, दुर्योधन's sister, could not be included among the brothers. II, 15, 31-33 - The queen offers the offering As she has face turned towards the sun she is not able to see that it is the king wh is standing by her side and not the cati तरत्तिका Hence 'इहे तरत्तके' etc. To take flowers from तरत्तिका which the latter was asked to give the Queen stretches out her hands II, 15, 33 This is a very important stage direction The king brings the flowers : e. proceeds to give them to the queen. In so doing he touches the hand of the queen and is so pleased, a *kāmuka* that he is, that he is beside himself with the pleasure of touch and thus lets the flowers fall down on the earth To an orthodox god-worshipper there can not be a worse omen than this viz. flowers intended to be used for the worship of the divinity falling down on the ground. This also is a part of अट्टनराय'स device of making coming events cast their shadow before. 'All is certainly not going to be well with the Kauravas' This is what he has very ingeniously suggested. II, 15, 34-36 Not knowing who gave the flowers and made them fall in so doing मनुमती is angry and exclaims 'O the blunder of the servant' But a moment afterwards, she is bewildered (ममभ्रमम्) or confused to find that it was 'her lord (बायपुत्र)' who was responsible for all that. II, 15, 37 'In regard to such an occasion of service (नेवाया अवकाशं तस्मिन्) [this] servant [meaning himself] is unskilled (मन्त्रिपुत्रः) The queen has authority (प्रभवति) to punish-दुर्योधन who is keen on pleasing भानुमती says. II, 15, 38 भानुमती is Her Majesty but more than anything else she is a Hindu wife. Naturally on hearing from दुर्योधन that he is her servant whom she can punish she is all bashfulness. [The actor playing the role of भानुमती had to indicate this to the audience by appropriate gesticulations. Hence the stage direction भानुमती रज्जा नाटयति ।]

(16) Construe परिचयपञ्चनिनि अत्र भवत्यवशापाद्गन्तव्यं बहु विहितः । संभवेन किम् । [दे] दधि, दितकपुत्रम् उदारम् उच्चै [च] मात् मात् । मन पाण्यो अत्रलि त्वा सेवितु प्रभवति । (नालिनी)

“Cast (विक्रि) your eye (चक्षु) in the habit of moving (समर्पि where there is ताच्छीत्ये णिनि) to the white corners (अपाङ्ग — lit a part further away ‘अप’) which are extensive [पर्यले दीप च यद् अपाङ्ग तत् समर्पितु (सत्त्वत्, ससर्पु quite strictly) शीले यस्य तत्] here [at me] What use is this embarrassment or confusion (संभ्रमेण) & away with it O queen, speak to me sweetly on account of smile in a manner dignified (उदारम् — i.e. such as would become a queen) and loudly (उच्चैः) Duryodhana puts himself in the position of a servant who has committed a blunder and would therefore like to be scolded (उच्चैः भाष्य) This he considers to be a desirable kind of punishment (अनुशामन) — and also one which he hopes he richly merits As is meet you reprimand me. My cavity of hands (वाग्धो हस्तयो अञ्जलिः) is capable of (प्रभवति) to serve i.e. propitiate you II, 16, 1—भानुमती with due decorum asks for permission to carry out some (वसिन् अवि) vow (नियम) for which she has a longing (अभिलाष). II, 16, 3—4 शुन विस्तर येन म by whom the details have been heard. प्रहृष्या सुकुमारम् प्रहृषितुकुमारम् naturally delicate आत्मानम् [your] body or self अले वेदयितुम् — enough of fatiguing, pray do not fatigue ‘वेदयित्वा’ would be strictly in conformity with वाणिनि’s rule ‘अलक्ष्मी प्रतिषधयोः वत्ता’ 3, 4, 18 Observing a vow would be putting her body to an amount of trouble. Duryodhana, therefore, wants the idea of a vow being observed to be given up. This is consistent with his statement that स्वप्न etc. come true only in the काकगर्भाय manner (II, 15). II, 16, 6-7 भानुमती is extremely apprehensive and hence her insistence that she be permitted to observe the vow दुर्योधन’s pride of his strength, however, would not let him say ‘yes’ ‘Away with this fear (दंका)’ he tells (भानुमती) The reason follows

(17) Construe [स] यदि एव वक्ष्यामि [तर्हि] स्वास्तुतिः प्रशस्तितुम् न भवति किं पश्य, श्राव्यं विन्, नक्षत्रावर्तिद्विरे विन् । [हे] भीम, से मे भानुमती प्रहृष्य-उपायु भाविता दुर्योधन कस्यिन्द्रगुणिनि [अभि] । तव किं उद्वेगः तवम् ।

of दुर्वोधन. दुर्वोधन. एव केन्द्रीयान् इन्द्र. त्वम् वृद्धिः. दुर्वोधन wants to bring out that he is extremely brave and therefore his wife need have no fear. The compound दुर्वोधनकेन्द्रियवृद्धिः may be regarded as a significant epithet (साङ्ग विधेय). The verse thus would be an instance of परिचर मन्त्रार. तव किं दुर्वोधनम्। is a rhetorical question and therefore is an example of the प्रश्न मन्त्रार. भुवा एव वन तस्य छाया एव तुल्य दया तथा उदयिना (situated or) staying comfortably in the shade of the forest in the form of the arms of my hundred brothers (भ्रातृन्) contains a वचन (भुवाः एव वनम्) in it. This epithet too is significant. It shows there is no reason why भानुमती should entertain any fear. II, 17, 2-3 न सन्तु - मनिहिन्तु। A devoted wife who has confidence in the strength of her husband could have said hardly anything more appropriate. All the same (किन्तु) भानुमती longs to greet : e. takes an amount of delight ('ममिच्छानि') in the achievement (सर्वत्र—from स + वृत् to achieve, accomplish) of "my lord" himself (आर्षपुरस्च एव). II, 17, 5-6 These words of दुर्वोधन leave no doubt as to what was uppermost in his mind all the while. All his मनोरथs are set forth in a sentence 'इदित्थं मम (united with my beloved wife) स्नेहया विहरामि (I should sport at will).' The contrast between भानुमती's devotion to her lord and दुर्वोधन's voluptuous words is remarkable.

स्तिमिते च ते नयने च ताभ्याम् आसीदमाना अभ्यस्य शोभा यस्मिन् स, त वक्त्रेन्दुम् । लज्जया योग सम्बन्ध. तेन न विशद। कथा यस्मिन् स — तम् । नियमेन ( वृत्ताचरणेन ) मुक्ति भलसकस्य भङ्ग चिह्न यस्य, तादृश भङ्ग यस्मिन् स त वक्त्रेन्दुया यन्दमन्द स्थित यस्मिन्—all these are बहुव्रीहि compounds दुर्योधन's question is one worth being carefully understood "What other thing is not easy to obtain : e. what other thing is difficult to get for दुर्योधन ?" How much so ever दुर्योधन may long for the वक्त्रेन्दु, despite the fact that दुर्योधन is a sovereign ruler, there is one thing difficult for him to get It is the lip of भानुमती भानुमती was no doubt दुर्योधन's wife and many may wonder why दुर्योधन is making this statement But दुर्योधन is in a frame of mind which makes him use hyperbolic phrases as he is keen on *propitiating* भानुमती Perhaps the question is thus to be understood "Unless you are favourably disposed how can that be easy of securing for me?" apart from another consideration which a person having an intense desire for enjoyment of pleasure such as is available in the inner apartment is only too well acquainted with viz., in the absence of *anukūlatā* or favourable disposition of the *pratyakā*, even वक्त्रेन्दुभाष would be insipid This may, therefore, be regarded as an appeal to भानुमती to be favourably disposed The request to be favourable is quite to the point because भानुमती had herself said 'आर्यपुत्रस्य एव मनोरथस्यपत्तिम् अभिनन्दामि ।' — 'All right, here is my मनोरथ—now help me have it fulfilled' 'एतावन्त एव मनोरथा' —by implication I long for nothing else than this. There is another reading पातु वाञ्छा परममुत्तम किं न दुर्योधनस्य ? = परम् अतिशयेन असुलभे दुर्लभे ते वक्त्रेन्दु पातु दुर्योधनस्य वाञ्छा न किम् ? — It viz., the longing to drink the moon-like face, extremely difficult to secure [ever] is there. So it is now up to you to fulfil it. II, 18, 1 There is a great tumult behind the curtain and naturally all listen to it. II, 18, 2-3 भानुमती is all apprehension and embraces (परि + चम्प) the king and cries "may my lord protect, my lord protect" II, 18, 4 दुर्योधन looks around and tells भानुमती there is no need for being excited or embarrassed (भल मभयेन). The next verse makes clear that nothing serious is there. It is only a gale of wind that is blowing

(19) Construe : दिक्षु व्यूढाङ्घ्रिपाद्भ्यः भन्तरिते कृणवत्तिलवत्तद्वानुदम्भ, पवित्र शास्त्राणि, शंकराद, विद्विन्ना स्तुतयश्चै सभूम, प्रसारयन्तां निरुम्भेषु अभिनवजलद्वोद्गातारम्भीर पीर, चण्डारम्भ. समीरः परिदन्ते वहति. [ हे ] भीरु ! सभ्रमेण किम् । (यम्भरा). Away with excitement (सभ्रमेण किम्) O timid one. A terrible

wind (lit wind with a terrible activity चण्ड आरम्भ म्यापार यस्य चण्डारम्भ समीर wind is so called because 'सम्यक् ईति ईरयति वा—etymologically 'blows well, proceeds well or impels, urges well') is blowing in all directions (दिशि दिशि इति परिदिशम्) The verse gives a graphic description of the wind It is दिक्षु व्यूढाङ्गमिपाह्न i.e. one which has borne व्यूढ (p p p of वि + बह्) i.e. scattered in [all] directions (दिक्षु) the parts (अङ्गानि) of i.e. branches of trees (अङ्गमि-प one that drinks by its feet, here roots) It is one having a column (दण्ड lit. staff) of dust (particles पाशु) that is mixed with (literally full of matted hair in the form of) straw—a column which is moving (चरत्) in the air (अतरिक्षे) तृणेन णटिल चरत् च पाशूनां दण्ड सङ्गम यस्य स । It is producing a hoarse hissing sound (झाङ्कार + इन् possessive) on the ways and is full of sand-particles (श्वरा sand + इच्—though दक्करी is not included in the list of words to which the affix can be added taking निष्पादि to be an incomplete list or आङ्गतिगण) It is accompanied by smoke (धूमेन सहित सधूम) on account of friction at several places (काषे) of the stems or trunks (स्व-य) of trees It is deep (i.e. —having a deep sound metaphorically) भीर and grave (गभीर—having a grave sound) in the bowers (निबुद्धेषु) of palaces (प्रासादानाम्)—deep and grave like the rumbling or thunder (ज्झुगार—lit what is sent out of the throat, utterance, here rumbling 'गतिम्') of a cloud (जल्द) which is fresh altogether (अभिनव) i.e. the cloud appearing in the beginning of the rainy season, full of or surcharged with water भट्ट नारायण has a very fine sense of style To describe a terrible wind, he has chosen the appropriate metre र s and इ s are made to have prominence in the four lines This is deliberate. झाङ्कारी'—is a very happy phrase The reader begins to hear the deep and grave sound produced by the wind even where he is seated. 11, 19, 3-6 सुवदना suggests that it is proper for His Majesty to enter a palace on the mountain of wood (दारुवनेत) उरियत यत् पश्य (harsh) रज (dust) तेन कलुषीकृतो नयने येन । उन्मूलिता (uprooted) ये तम्बरा वृक्षेभ्यः तेषां य शब्द तेन विभक्ता (extremely frightened) मन्दुरादा from the stable ('वाविद्यालयां तु मन्दुरा — अमरः) परिभ्रष्टा (those that have bolted off) ये वङ्गमनुरङ्गमा (उज्ज्वला best horses) ते पर्वकुलीकृता (thrown into a confusion) जनपदतय\* (लोकमार्गा thoroughfares public roads) येन स — बहु० कृतम् itself means सम्पन्नतुरङ्गम् Here वङ्गम् is compounded with तुरङ्गम् The word therefore, is better taken as having an

adjectival import conveying 'सहक्षण'. Thus बह्मभुरङ्गम् = सहक्षणः भवः 11, 19, 7-8 दुर्योधन is right glad ('सहर्षम्') that the whirlwind (वालायाः चक्रम्, where वाया itself means tempestuous wind, 'चक्रम्' thus being redundant) has proved to be very helpful or beneficial (उपकारः + इन् = 'उपकारि') to him. For, by that is his heart's cherished desire (मनोरथः) accomplished : e fulfilled (समादितः). Thanks to the whirlwind's favour (प्रसादात्), भानुमती gave up her vow (परित्यक्तः नियमः यथा सा-तया) without any effort of दुर्योधन and fulfilled his desire (viz. 'ददितवा हस्तः स्वेच्छया विहरामि'). Had it not been for the apprehension caused by the whirlwind, भानुमती would not have clung to the king ('समर्प राजानं परिचिन्त्य' above)

(20) Construe- भ्रुकुटि' न न्यस्ता, लोचने वाष्पसलिलैः न आच्छादिते, भाननम् भन्यतः न नीतम् । स्पृहन् अहं सशपथं न वारितः । [ किन्तु ] तन्व्या भयवशात् आलिङ्गित ममपयोधरम् आबद्धम् । अस्याः नियमस्य भङ्गा अयं भीषणमरुत मम वयस्यः न [ किम् ], (शार्दूलविक्रीडितम्).

दुर्योधन is very much pleased that भानुमती has not on the present occasion put any of the obstacles to the fulfilments of his cherished desire, with which he was familiar. (1) Thus भानुमती formed no frown - there was no knitting of the eye brow (भ्रुकुटिः न न्यस्ता = भ्रुकुटिभङ्गः न आचरितः) (2) Eyes were not caused to be screened (literally covered) by profuse tears (वाष्पसलिलैः literally by 'waters' of tears, here to be understood as 'by a continuous flow of tears'). (3) Nor was her face turned (नीतम् lit. led) in another direction. This clause brings out that दुर्योधन was very sorely disappointed in respect of his *manoratha* formerly because भानुमती used to turn her face (भाननम्) away. (4) 'Nor have I been warded off (नि-वारितः) with oaths (such as उपामि प्राणे. यदि मीं स्वशमि etc.)' Instead (किन्तु lit. 'but') by the slender-bodied one (तन्व्या instrumental sing. of तन्वी - 'one having a slender body) was an embrace given (आलिङ्गितम् न्युपगम्य भवेत्) in such a way that the pair of her breasts (पयोधरी) got themselves plunged [into दुर्योधन's bosom]. [Heroines of Sanskrit works are mostly तन्वी's 'तन्वी' इयमा त्रिसरिदग्ना पञ्चविभाषरीही etc'. (verses 88, 89 of the Meghadūta p. 65, our edition) where the वक्षस्वती is said to be 'तन्वी' and beautiful ladies, though not heroines of works, share this trait with them. भानुमती was the queen of दुर्योधन the mighty सम्राट् and as was only to be expected was possessed of all excellences of beauty].



'This terrific (भीषणः—भवद्भूतः) wind (मत्स्व) which has thus proved to be the cause of the violation (भङ्गता) of her vow (नियम),' दुर्योधन says '[I want to ask]—is this not my friend?' The answer is evident. The wind is one of the greatest of दुर्योधन's friends. The wind has proved the friendship in a convincing manner. That which was परम् अद्भुतम् (extremely difficult) for दुर्योधन to have (II, 18 cd above) has been brought in a way within दुर्योधन's easy reach—'प्रावन्त एव मनोरथा यद्वा ददितया सहज. स्वेच्छया विहरामि' II, 17, 5-6 above—the *manoratha* has already been fulfilled. The construction in II, 20 d is 'अयं मम भीषणमस्व मम वयस्यः न [किम्] !' with भीषणमस्व as the कर्ता and 'वयस्यः नास्ति किम्' as the predicate. 'अस्याः नियमस्य भङ्गता' is an adjective qualifying the भीषण मस्व but having the force of a cause 'One that causes her vow to be broken as it is, is it not my friend?' Thus भङ्गता = भङ्गकृत्वाद् हेतोः. Thus the line contains in it an instance of the कल्पवृक्ष or हेतु अलंकार. The line (II, 20 d) is interpreted in an alternative manner 'अस्या नियमस्य भङ्गता अयं भीषणमस्व न, [अपि तु] मम वयस्यः [एव] !' "This wind that causes भानुमती to violate her vow is not a terrific wind [so much], as my friend". This would make the line an instance of the भङ्गानुति अलंकार typically represented by 'न इदं दुःखम्, चन्द्रः अयम्' defined by मम्मट in काव्यप्रकाश X, 10 as 'प्रकृतं वन्निषिध्वाभ्यर्वासायने सा त्वय्यनुतिः !' Between the two interpretations the former is better in the sense that it is more in a line with भट्टनारायण's very favourite mode of conveying what he wants to with the help of *lāṅkā* or modulation of voice. 'भङ्गता भीषणमस्व वयस्य न' is so to be uttered as to leave no doubt in the mind of the listeners that the speaker wants to bring out emphatically 'it is the friend !' II, 20, 1 कामेन रञ्जिता चारः m. आचरणम् इत्यर्थः कामचार—'behaving as one likes, absolute freedom to do as one pleases.' II, 20, 3 The stage direction is intended to ensure that the audience will be able to realise the effect of the whirlwind. All actors (सर्वे) on the stage are to show by gesticulations the harm (बाधा) that is being caused to them by the भीषणमस्व and thus they are required to move about with [special] effort [as there is so much resistance of the wind].

(21) Construe: [हे] धनीव, पदानि शनैः. शनैः कुरु । अयि [मित्रे]. परिनिर्णी गतिं विमुञ्च । मम चरस्यस्य नादुन्नीपरिनिर्णयं गाढं निपीडय । (दुतविडम्बितम्).

"O you possessed of plump (धन) thighs ! plant (कुरु lit. make) your feet (पदानि) slowly (शनैः) [and] slowly (शनैः) " धनीव or ;

sion of plump thighs, like 'तन्वद्वित्व' 'आयतलीचनत्व' 'तनुमध्वत्व,' is a sign of feminine beauty धनो ऊरू (nom dual, म०) यस्या सा धनोः with the 'रू' 'ऊरू' made long or दीर्घ according to 'सहितसप्तद्वयवामादेश' पा० 4, 1, 70 Advantage is taken of 'आदि' in the ending part of the sūtra and besides 'सहित,' 'शफ,' etc 'पीवर,' 'धन' too are regarded as changing the ending 'रू' (इत्वं) into 'रू' (दीर्घ) Having plump thighs भानुमती found it no easy thing to go up the *dāru-parvatāka* There was the resistance of the wind that was raging fiercely This explains दुर्वोधन's particular care which prompted him to say to भानुमती 'plant your steps slowly and slowly', lest hurry caused an accident 'Give up O [darling], your gait which is full of excessive tremor (परि + वेद + इत् f 'परिवेदिनी, ताम्)' 'O you possessed of a fine frame (शोभना तनु यस्या सा सुतनुका, according to 'नृनृनृ' पा० 5, 4, 153, the क being eliminated according to 'समामान्तविधेरनित्यत्वम्'), do you embrace (निररा पीडय निपीडय lit torment excessively) closely (गाढम्) my bosom (उर has स्थल added to it in the sense of broad—but स्थल can be regarded as used 'स्वावे' too, i.e. without changing the meaning, thus उर स्थल = उर) in such a way as to make your creeper like arms (बाहुल्ले ~ बाहु ल्ले इत्वे) the upper ligature (उपरिबन्धन)' दुर्वोधन was leading the way भानुमती was closely following दुर्वोधन told her to plant her feet slowly and to give up all tremor If this did not help भानुमती muster enough courage दुर्वोधन adds 'embrace me closely' so that your creeper like arms will be the upper ligature of my chest बाहु - ल्ले इत्वे उपरि [तन] बन्धन यस्मिन् कमणि यथा तथा is an instance of 'अव्ययीभाव' The expression is used adverbially It is evident that in दुर्वोधन's idea of a 'स्वेच्छाविहार' a very high value was set on सुतनु भानुमती embracing him from behind. II, 21, 1-2 The entrance is to be shown by means of gesticulation (प्रदेश रूपचिह्ना) न लब्ध अवकाश (scope) तेन स स्मरिण बाहु गन्धे गृहम् गृह्येणम् inner chamber This is naturally सङ्गत or well covered or closed (भ + इ p p p) विश्रव्यम् confidently without any apprehension उन्मृष्ट रेणुना निभर समूह यस्मात् तन् चक्षु where the singular stands for both the eyes उन्मिल्य—open—II, 21, 4 उत्थानस्मरिण—portentous wind, wind fraught with evil II, 21, 6 आरोहणस्य मग्नम् (hurry) तेन नि सह दुर्बलम् आरोहणसम्रमणि सहम् powerless because of the hurry of ascent 'कुरु शनैः शनैः—but this दुर्वोधन was required to tell भानुमती inferably because भानुमती was in the excitement caused by the sudden gale of wind climbing

*hurriedly* II, 21, 7 '...स्मृतिद्वारा न भूषयति' is an instance of पराधीन बलकार. 'Why does Your Majesty not decorate the altar (वर्धन) intended to serve the purpose of a seat' in plain terms would mean 'may Your Majesty occupy the seat' आसनार्थं वेदा is आसनवदी 'स्मृतिद्वारा न भूषयामि न भूषयति' would have brought out the same meaning much more easily. But then a roundabout way of putting things or making proposals, queries etc. is part and parcel of court life. The Queen's dear friend Suradana had to address His Majesty दुर्गोष्म in a way suited to life in palaces II, 21, 8 'अनहन् द्रव अनहन्' is another पराधीन for 'बहु (very much) अनहन्'. अणु + कृ to do harm अनहन् is p.p.p. from it meaning 'harm has been done.' The expression has thus a predicative force. एव—certainly, definitely

(22) Construe - तनु अपि रेणु [अस्या] नेत्रो अस्मन्मन्मदनी बाधा विधत्ते । अणु अपि उक्त्यन्य वानस्तनभरितन् उर श्लिष्टार दुनाति । नन्द अपि यत् पृथुव्रजभराव अस्या वस्तु वधन । मृगस्या अवयवै दृष्टान् वत्सा [अस्या] मुचिर त्वेद करोति । (लक्षणा)

The amount of dust particles (रेणु) finding entrance into the eyes of भानुमती due to the whirl wind is small. For, as can be inferred, भानुमती must naturally have closed her eyes as soon as dust began entering into her eyes (vide दुर्गोष्म's 'ज्वालय चतु' after having reached the गन्धर्व) But दुर्गोष्म (i.e. नटनारायण) says that the harm caused by the small amount of dust particles was great. For, भानुमती's eyes were possessed of a great width (आन wide, तस्य नात्र आयतन, तन्मात्र) or expanse. [vide the exaggerated description of the width of eyes given by Sanskrit poets 'वान्ध्यापनलोचन, जा'] This made it possible for the dust particles to have a greater scope to cause trouble. A less beautiful lady having eyes not half as expansive as those of भानुमती would not have been troubled to the extent to which भानुमती was troubled. This is poetic reasoning. It would be deemed as an indication of समुद्रदृष्ट्या or अद्विष्टता to ask 'was the trouble not distributed over a wider area, - was its poignancy, therefore, not reduced relatively or comparatively?' Lovers (lunatics and poets) have a logic all their own. (2) Similarly the tremor (कम्पन) of the bosom was slight. But as the bosom (उर) of भानुमती was weighted (अ + इतन् according to 'तदस्य म्बलन्' एतन् इतन् इतन्) by her well-developed or plump (पान) breasts, it (the tremor) caused pain (दुनाति-present 3rd person sing from दु to cause pain) in a way in which the

necklace was thrown up (क्षिप्तं हारं द्रियन् कर्मणि यथा तथा) Here too the logic is the same. A less beautiful lady with अप्रीनस्तनम् उरः would not have experienced even half the trouble of भानुमती (3) Even when the gut (lit going यात p p p from या to go 'नपुंसके भावे क्त') of भानुमती was slow (मन्द) or dull, due to the weight (भर) of her broad (वृधु) buttocks, भानुमती's trembling increased. A less beautiful lady with buttocks not वृधु like those of भानुमती naturally would not have experienced that much tremor. In the fourth line दुर्वोधनं sums up what ■ contained in the first three. The whirlwind (वाय्वा) with a [helping] hand given (दत्त इत्त यत्वे सः) [her-वाय्वा being personified] by her (भानुमती's) limbs (भवयद्दे — such as भायते नेत्रे, प्रीनस्तनम् उरः and वृधुजघनम्) causes (करोति) pain (लेद) in the fawn eyed (मृगाक्ष्य भक्षिणी इव भक्षिणी यस्या सा मृगाक्षी, तस्या मृगाक्ष्या which is an example of a बहुव्रीहि compound, where the first member - पूर्वपद - is an उपमानपद or word conveying a standard of comparison viz. मृगाक्षिणी eyes of a fawn, The peculiarity of this variety of compounds is that the latter part of the former word in the compound is dropped in the full compound—thus whereas मृगाक्ष्य भक्षिणी इव भक्षिणी यस्या सा should have given मृगाक्ष्यक्षी the 'भक्षिन्' in the first member ■ dropped and the form of the compound is मृगाक्षी, other similar examples are उद्भ्रमुल, खरमुल etc—उद्भ्रस्य मुलम् इव मुलं यस्य, खरस्य मुलम् इव मुलम् यस्य etc) for a very long time (सु-विद्यम्) It need hardly be stated that the verse brings out how excessively attracted by भानुमती's physical beauty दुर्वोधनः is and विहारेच्छुः that he is blaming or finding fault with the वाय्वा that has done भानुमती a lot of harm [with the subtle purpose of himself being in a position to win भानुमती's favour—or retain it for a long period] II, 22 1 सुवदना's proposal is accepted by all who, therefore, get themselves seated न आस्तीर्णम् (p p p आ + स्तु to cover) अवास्तीर्णम् — not covered, bare न विषते आस्तीर्णम् — आस्तरणम् इति यावत् according to 'नपुंसके भावे क्त' — यस्य, तदनास्तीर्णम्, not having ■ covering is not wrong, but ■ pedantic किमिति — why? कठिनं च तं शिलाया तल च कठिनशिलातलम् accu sing as 'अपिश्रीङ्स्पासा' कर्म । requires the दित्वा of the place occupied when the root आस् is, as here preceded by the preposition अपि Thus — 'गिरिनिभ्यास्ते हरः' while 'गिरावास्ते हरः' Hara : e Siva dwells on the mountain'

(23) Construe [हे] करभोरः पवनकुलिताशुकान्तम् [अत एव] त्वद्दृष्टिद्वारि

मम ऊरुयुग्मं लोभांशुकस्य [ अत एव ] मम लोचनस्थलस्य तव जघनस्थलस्य चिरम् अभ्यासितुम् पर्याप्तम् एव । ( वसन्ततिलका )

'O you possessed of thighs like the outer edge of the hand from the wrist to the root of the little finger' (करभोरु करभे इव ऊरु यस्या सा in this बहुव्रीहि compound where the first member viz. करभ is a standard of comparison the 'रु' in 'ऊरु' the latter member of the compound becomes दीर्घे, i. e. रु, thus 'करभोरु' is the nominative singular in keeping with 'ऊरुत्तरपदादीपमे' पा 4,1,61, the सिद्धा तर्कौमुदी having the following to say on the matter उपमानवाचिपूर्वपदमूहत्तरपद दत् प्रातिपदिकं तत्माबूद्धं स्यात् । करभोरु ।) where करभ = 'मणिवन्धाकाकिष्ठ करस्य बहि' according to अमर°. This 'outer edge of the hand from the wrist to the root of the little finger' (करभ) is tapering, soft as well as fleshy A करभोरु is a lady with her thighs having these excellent qualities viz., softness, fleshiness and a graceful tapering shape. 'करभोरु' is nominative singular while 'करभोर' is the form of the vocative singular दुर्बोधन has thus paid आनुमती a tribute which she richly deserved He then says the pair of my thighs (मम ऊर्वा युग्मम् न ) with the skirt (or end अन्त) of its garment (अनुक) disturbed (or 'perturbed' आकुलित) by the wind (पवन) [and consequently], attracting (हारि) your eyes [towards it] is quite adequate or enough (परितः आप्त पर्याप्तम्), and it is definitely (एव) so, for your huge buttocks (जघन buttocks has स्थल added to it in the sense of huge, broad, the compound being explained as जघन स्थलम् इव । उपमित व्याघ्रादिभि सामान्यप्रयोगे) पा 2, 1, 56 the meaning of the compound being 'महत् विस्तीर्ण वा जघनम्') to rest upon (अभ्यासितुम् ~ infinitive from अभि + आम् to occupy, rest upon), with its garment fluttering (ताल = चञ्चल, unsteady and hence extremely attractive, to [lit relative of 'वायव'] my eyes (लोचने) 'मम ऊरुयुग्मं तव जघनस्थलस्य अभ्यासितुं पर्याप्तम्' is a peculiar construction as it amounts to (a) मम ऊरुयुग्मम् पर्याप्तम् अस्ति (b) तव जघनस्थलस्य अभ्यासितुम् where 'अभ्यासनाय' would be grammatically correct, The subject of 'अस्ति' is pair of thighs, while that of 'is adequate for sitting' sitting or occupying or resting is the huge or broad जघन (जघनस्थल) This is inadmissible as per rules of Sanskrit grammar 'क्षमास्मि विषदुष्य पर पारं गन्तुम्' I am capable of [crossing and thus] going to the other shore of the ocean of difficulty, is a passage where the र्ता of अस्ति and पारगमन (पारं गन्तुम्) is the same viz. अहं (which is अभ्यासितुम्). This is an instance of the correct use of the infinitive. Bhatṭa Nara-

yana's present construction cannot, however, be defended in any other way than by trying to make the most of a bad bargain and proposing (1) तव जघनस्थलस्य जघनस्थलेन इत्यर्थे according to 'बड़ी शेषे' (genitive being used for the instrumental) मम ऊरुयुग्म परित आसन् एव अभिगते लम्बम् एव and (2) 'तव जघनस्थलस्य जघनस्थलम् इत्यर्थे अभ्यासितुम् अभ्यासयितुम् इत्यर्थे आत्मनि उपदेशयितुम् इति यावत् पर्याप्त समर्थं क्षम वेत्यर्थे Here पडी is used for द्वितीया and the primitive form 'अभ्यासितुम्' is used in the sense of 'अभ्यासयितुम्' : a. with the force of a causal or प्रयोजक Such a use of the form of a root in the sense of the causal thereof is warranted by 'अन्तर्भावित्वयर्थे' : a. with the sense of the causal concealed in, contained in that of the root. एवनेन आकुलित मनुकस्य (वासस) अन्त. यस्य तत् एवनावुल्लिख्य कान्तिम्-बहु० । लोलम् अनुक (वक्ष) यस्य तत्-बहु० (qualifying जघनस्थलम्) The pair of thighs of दुर्योधन has the garment's end or skirt disturbed and दुर्योधन says to भानुमती '[ therefore ] it attracts your eyes' One wonders whether this was a fact or दुर्योधन's mind's play according to 'कामी स्वतां पश्यति ।' The लोलानुक जघनस्थल of भानुमती is 'the friend (गान्धर्व lit. relative) of the eyes of दुर्योधन' : a. it draws the eyes of दुर्योधन towards itself irresistibly This is 'उत्तान नृङ्गार' or erotic sentiment without restraint and the 'उत्तानता' of it would properly be appreciated (i. e. its objectionable nature be grasped) when it is recalled that this is represented on the stage (as the Vepīsamhāra is a नाटक or हृदयकाव्य). It has at the same time to be pointed out that the उत्तानता is only a means to an end and not an end in itself As would be evident from the sequel the 'bare pair of thighs' of दुर्योधन 'attracting the eyes' of भानुमती is to be construed with 'broken, broken' -an अप्रकृत or अनुपम indication of the fate of दुर्योधन, thus being भद्र सारायण's aim In fact the entire second act has as its goal (1) presenting दुर्योधन in as unfavourable a manner as possible and (2) indicating the grim fate that is in store for him and his. Thus looked at, not only is the ullāna s'migāra not objectionable but it is admirably suited to the dramatist's purpose of making the coming catastrophe cast its dark shadow before II, 23, 1 Hardly has दुर्योधन completed his sentence ending with 'मम ऊरुयुग्मम्' when there enters all of a sudden or unexpectedly (this is the significance of अपटीयेषां with the tossing of a curtain the rule being 'आ भित्तस्वपात्रस्य प्रवेशो, निम्नोऽपि वा' the chamberlain (दिग्दर्शक) of दुर्योधन who was sent away apparently for getting the battle-chariot (समामिह) ready The Chamberlain is all excited (or confused or embarrassed

भानु ) and exclaims '—देव, भग्ने भग्न' meaning 'Your Majesty [ it is ] broken, broken [indeed, O alas !]' The audience connect दुर्योधन's words 'भग्न ऊर्युग्मम्' ( II, 23, 4th line ) with the predicate ' भग्ने भग्न ' This is a clever device employed by मह नारायण and has immense dramatic value Not only the spectators witnessing the performance of the वेणीस्धार but all on the stage ( सर्वे ) gaze at the Chamberlain with fear or apprehension ( भातङ्केन नयेन सहित यथा स्वात् तथा सातङ्कम् ) All became conscious of the grimness of the suggestion of the connection between दुर्योधन's words and the confused utterance of the Chamberlain II, 23, 3-8 This is a highly dramatic piece. Its effect would better be appreciated on the stage than when read in 'cold print' दुर्योधन asks 'by whom ( was, what you say you alone know best, broken ? )', The Chamberlain's answer is भीमेन — 'by the terrible ' the विशेष्य is not mentioned. But the audience takes भीमेन to be equal to भीमसेनेन ( द्वितीयेन पाण्डवेन ) The king ( दुर्योधन ) too asks, quite naturally 'of whom ?' [ Who was the sufferer ] The answer of the Chamberlain is ' [ that ] of your honour ' Thus the audience and the characters on the stage understand 'ऊर्युग्मं भग्ने भग्न भीमेन भवत' दुर्योधन gets exasperated at this evil suggestion and hence shouts out 'ah ! what are you raving ( मन्त्रसि ) ?' भानुमती's 'आये, किमिह मन्त्रयस' is peculiarly feminine and full of a पतिव्रता's concern for 'आयुज' or 'my lord'—'what undesirable thing are you talking about or saying ?' ( मन्त्रयसे—मन्त्र् to think, later ( 1 ) to give counsel as a result of thinking and ( 2 ) to speak, say, utter ) II, 23, 9 His Majesty Duryodhana cannot be expected to be so very patient and gentle. Hence 'षिक् ( lie upon you ) मन्त्रयिन् ( O river ! ), O the lowliest ( अण्डम् ) among the old ( वृद्धेषु ) ! what infatuation ( वि + भा + मुह् ) has overcome thee to day !' II, 23, 10 The Chamberlain's ' न वशिद्व्यामोह, मन्त्रमेव मीमि ' must have been received with a heart filled all the more with apprehension, by भानुमती It must have made दुर्योधन even more impatient of 'the nonsense' विनयपर was indulging in And yet the Chamberlain was not at all infatuated He was telling the bare truth ( मत्तम् एव ).

(24) Construe भीमसेन मस्ता नवत रथवेत्तन भग्नम् । [ तत् ] विद्धि भीमराजः पश्य ब्रह्म इव क्षिप्रं पतितम् । ( अनुष्टुप् )

The Chamberlain's sentence with all its words uttered in their proper order is now as follows भीमन ( नवदरेण ) मस्ता ( वायुना ) नवत रथवेत्तन भग्नम् । i. e. by a terrific wind has the flag of your chariot

been broken'. The audience as well as the characters on the stage took Vinayandhara's cryptic utterance in the preceding lines (II, 23d to II, 23, 6) to have conveyed 'ऊरुयुग्मं भग्नं भीमेन भवतः' i. e. 'By Bhīma has the pair of your thighs bene broken' ! The Chamberlain adds in II, 24, line 2 that it is the flag of the chariot of दुर्योधन fell on the earth (क्षितौ) in a manner in which a wailing sound (आनन्द) or a cry of lamentation, as though (इव) was uttered (वदन्ति) by the jangling sound (वराण = 'वण् वण्' इति शब्द, वराण thus is a ध्वन्यनुवारी or onomatopoeic word of 'खण् खण्' used of a sword or 'घण् घण्' of a big bell in Modern Indian languages) of the small bells [attached to the flag] (विंदिणी f a bell)

Before proceeding to what follows II, 24, it is necessary to pause a while and point out that the whole episode beginning with 'ऊरुयुग्मं' II, 23d and ending with II, 24 'इन्दमिदं क्षितौ' is an example of what is technically known as a पताकास्थान विधाना defines this as

यत्रार्थे चिन्तितेऽन्यर्गिस्तच्छिन्नोऽन्य प्रयुज्यते ।

भाग-तुकेन भावेन पताकास्थानकं तु तत् ॥

i. e. where while one matter is thought, another with the same (or similar) characteristic (तद्विज्ञ) is brought in (प्रयुज्यते) as an adventitious something (आगन्तुकन भावेन)—that is a *pataka-sthāna*. Here दुर्योधन's pair of thighs was the 'चिन्तितं मर्थे'. Quite adventitiously another is introduced by the Chamberlain who enters on the stage suddenly viz. 'रथकृतम्' as learnt subsequently. The common characteristic between the two is brought about by the phrase 'भग्नं भग्नम्'—suggesting of दुर्योधन's ऊरुयुग्मं that it was shortly to be broken. The same phrase 'भग्न' is literally true of दुर्योधन's रथकृतम् in the sense that it is *already broken*. The p. p. p. is in the former case used in the sense of what *was to happen in future*. In the latter case it is to be understood as referring to what *has taken place*. विशनाथ adds in माहिलदण्ड VI, 48 that the *third* out of the four varieties of this पताकास्थान is illustrated by our present passage [Read अर्थोपपन्नं यत्तु हीनं भविष्य भवत् । •

सिद्धप्रत्युत्तराग्निं तूर्तामिदमुच्यते ॥

नानव्यवहारम् । सिद्धेन सम्बन्धयोग्येनाभिप्रायान्तरप्रयुक्तेन प्रयुक्तोपपत्तौ, सधनय विज्ञेयनिबन्धनात्वा रुद्धिं मृत्पादनं यत्तद्वदाय पताकास्थानम् ।

दया रथां विज्ञेयं 'कञ्चुकी-देव, नम्रं नम्रम् । up to इन्दमि-



सितौ ॥ (वेणी० २, २४). विश्वाश's observation on this is अत्र दुर्वोधनोऽभ्युपगच्छन्  
संक्रान्तमयोपश्लेषम् । ]

Sanskrit plays abound in instances of such पात्रावास्थानs. विशाखदत्त the author of the मुद्राराक्षस is very fond of them. In the first act he has used this device thrice. In the उत्तररामचरित भवभूति has used this. The former is contained in चाणक्य— (एव गृहीत्वा स्वगतम्) किमत्र लिखामि । मनसि खड्गं येन राक्षसो जेतव्यः । (प्रविश्य) प्रतीहारी — जेदु भण्डो । (अयत्तु भार्य) चाणक्य. (सहस्रनात्मगतम्) गृहीतो जयस्य । The latter is illustrated by राम — किमस्या न प्रेयो यदि परमसहस्रसु विरहः ॥ 38 ॥

प्रतीहारीः— देव, उपस्थित । Act I — उत्तररामचरितम् । Where उपस्थित construed by राम and the audience with 'विरह' is later connected with 'दुर्मूल' the spy of राम A moment's thought would bring out that these पात्रावास्थानs can thus suggest future events of either kind viz. those that are favourable (अनुकूल—Vide the example quoted from the मुद्राराक्षस) and those that are unfavourable (प्रतिकूल—Vide the instance from the वेणीसहर which is प्रतिकूल to दुर्वोधन and that from the उत्तररामचरित—1,38 and the following few lines)

II, 24, 1 'वन्धिने मुचने' when the [whole] world trembled it is only natural] 'अथ खन्दनकेतु' । तत्र किमिति—why are you then raving impudently (अथर्व) 'broken, broken' There was no impudence on the part of the वन्धुकी दुर्वोधन is evidently angry at the evil suggestion. The poor वन्धुकी becomes the victim of the anger for no fault of his than that in his concern for the master's banner of the chariot he came all confused and said 'अथ भण्डम्' which as curious coincidence would have it followed immediately दुर्वोधन's 'अथ ऊर्ध्वगम्' । II, 24, 3-4 अनिमित्त—evil omen 'Please Your Majesty, no impudence is there on my part. Only my devotion to my master (स्वामिमतिः) makes me speak (मुच्यते—denominative from मुच्यते one who speaks=मुच्यते करोति) II, 24, 5-6 अनुमती too is anxious to have the evil averted (अन्तर्गतम् lit. let disappear) वेदोच (recitation of वेदs) on the part of राज्ञस्य satisfied (प्रसन्न) at the prospect of fees (दक्षिण) to be given to them was—and even today is—regarded by orthodox sections of the community [in the days of the वैश्यs and पाण्ड्यs as also those of महाराष्ट्र] as having an efficacy all its own against evil omens. II, 24, 7 दुर्वोधन is not yet free from anger अवश्यं सति यथा तथा सावधानम्—disdainfully. 'ननु' 'I say' पुरोहित — The family preceptor was expected to do all that was necessary for ensuring the well-being of his master, the king He (the preceptor) was, therefore, expected to know the

Vedas including the *Atharva* with all its charms and indications. The importance of पुरोहित who was पुर हित 'placed in front' in all matters pertaining to the king's safety is as old as the *Rgveda*. In the *Rgveda* वसिष्ठ claims that his successful intercession on behalf of the king in whom he was interested was accepted by Indra — II, 24, 8. The Chamberlain goes away to inform the पुरोहित of दुर्योधन of the need for the evil being averted II, 24, 9. The female door keeper (प्रतीहारी) announces the arrival of जयद्रथ's (सिन्धुराज = जयद्रथ) mother and of दु शला the one sister of the hundred sons of धृतराष्ट्र. प्रतीहारस्य द्वारस्य भूमिं तत्र प्रतीहारभूमौ at the door region प्रतीहार is that from which persons are sent back (प्रति द्वियन्ते) if the king has no time to grant the visitor an interview. II, 24, 13-14. दुर्योधन guesses as to why the two जयद्रथमाता and दु शला must have arrived अभिमन्यो वध तेन अमर्षितै — अमर्षं anger सजात वै, तै । II, 24, 15. प्रवेशाय— imperative second person sing of the causal of प्र + विद् 'cause to enter', 'usher', II, 24, 19-20. Jayadratha's mother who is all apprehension, as becomes clear a little later, that अर्जुन would kill her son that very day before sunset seeks protection (परित्रायता — 'may protect from दुर्योधन who to her is a कुमार — 'young prince.' Duss'sala weeps bitterly II, 24, 21. दुर्योधन causes both of them, fallen at his feet, to rise and (अस्याप्य— gerund of the causal of उद् + स्था) consoles जयद्रथ's mother अग्रे 'O mother' This is appropriate on the part of कुमार 'न विद्यते प्रतिरथ यस्य स अप्रतिरथ without a rival warrior, a matchless fighter अमर्षिता— अमर्ष + इन् (possessive) अमर्षिन् m + ता (भाववाचक) the state of being one possessed of anger, or literally unforgiveness II, 24, 27. न भस्मन् इते भनस्तमिते (मुग्धपा समात्) दिवस्तस्य नाथे भूयै इत्यर्थे II, 24, 29. 'अहो मुग्धत्वमवलानां नाम' मुग्ध—unsophisticated, innocent 'simple-minded + त्वं = मुग्धत्वं simple mindedness. दुर्योधन's remark shows his self confidence. His smile (समितम्) had the same cause. Arjuna's vow was a matter of joy to him. दुर्योधनस्य बाहु एव परिष (bolt) तेन रक्षितस्य विपत्ति— calamity (the greatest viz. death included in which case the word would be a euphemism) II, 27, 33. ते-पाण्डवसः partisans and पाण्डवसः अभिमन्यु was पुत्र to the former and वधु to the latter II, 27, 35. सर्वेषु जनेषु प्रसिद्धा—where प्रसिद्धा is an example of a word understood to mean not known at all, by विपरीतलक्षणा 'विपश्चित् सलु अन्त ।' in a similar way would signify 'मूर्खा सलु भवन्त ।'

(25) Construe अम आर्षया दुःशासनेन हस्तादृष्टविलोभ्येयसना पाञ्चाशी रामचक्रपुरतः गौ गौ 'हनि स्वाहता । नरिमन् एव [समये] स गाण्डिवधरा

पृथानन्दनः न आसीत् ॥ ३ ॥ धृत्रियुवराजस्य कृतिनः यूतः तत् क्रोधास्पदं न किम् ।  
(शार्दूलविक्रीडितम्).

At my command (मम आज्ञया) Pāncālī—daughter of the king of the Pāncālas—with her hair and garment unsteady (विभ्राल) or loose dragged as both were (आकृष्ट p. p. from आ + कृष्) by his hand by दुःशासन was addressed (आदिता—p. p. p. of वि + आ + इ to speak. 'was spoken to' 'was addressed') 'as a cow' 'a cow' [has this one become i. e. as helpless as a cow.] This was done in the presence (पुरतः—lit. in front) of my circle of kings (राजा चक्रवर्त्य) i. e. my vassals. Was the son of Prithā (lit. delighter नन्दयतीति नन्दनः पुत्रः) not at that very time (तस्मिन् एव supply समये) not a wielder (धरः) of the गण्डिव bow? Was he indeed (तु) not having his celebrated bow in the hand? But what did he do on the occasion except helplessly watching the plight to which the Pāncāla princess was reduced. Was that not the place (आस्पद i. e. metaphorically cause enough) of the wrath of a young person, descended (ज) from a kṛātriya race or dynasty (वंश) who had achieved all worth achieving (कृतम् अस्य भस्ति इति कृती तस्य कृतिनः)? The last two are rhetorical questions. (1) यूथा's son did wield his गण्डिव bow (2) that certainly was a cause of anger to any young kṛātriya priding himself on having an achievement to his credit. Arjuna, however, did not raise even his small finger against Dus's'asana on the occasion—when there was more than enough provocation there. The conclusion is irresistible that Arjuna lacked spirit. 'He who did nothing on that occasion would certainly not do anything now' यूतः, धृत्रियुवराजस्य and कृतिनः are significant (साक्ष्य) epithets (विशेषण). The verse, therefore, is an instance of the परिकर बलकार. II, 25, 1 जयद्रथ's mother tries to bring out the seriousness of the new situation as अर्जुन has sworn suicide if he failed in fulfilling his vow—न समाप्तः प्रतिज्ञायः भारः येन स. असमाप्तप्रतिज्ञाभारः where प्रतिज्ञाभारः is a Sanskritism for a very heavy, ponderous, weighty vow i. e. difficult vow. II, 25, 3 'This then is a cause (lit. place) of joy and not dejection (विपाद)', says दुर्योधन who has unbounded self-confidence. उत्सन्न = p. p. p. for 'one who would soon enough be destroyed' (वर्तमान समीपे वर्तमानवशा लट्) कुरुणा शत्रुं तद् एव परिकारः (paraphernalia, those who surround and protect some one) तेन वधितः. महिमा यस्य तस्य —नो ह्यः कर्णः द्रोणः अभवत्यामा च आदौ येषां तेषां महारथानां पराक्रमेण द्विगुणीकृतः निरावरणः न आवरण cover, resistance यस्य स-विक्रमः (bravery) यस्य तस्य । 'का शक्तिः भस्ति नाम अपि प्रदीयुम् ।' is idiomatic Sanskrit.

The idiom has come down to modern Indian languages ('नव रेखीट घेण्याची काय ताकद आहे ?') *It is necessary to point out that* भट्ट नारायण has here put the words 'यौः यौ' addressed to द्रौपदी in the mouth of दुःशासन. The महाभारत, however, makes भीम remind दुर्योधन of these words which *he* (and not दुःशासन) had used while speaking to द्रौपदी. The वक्रोक्ति (चमस्कृति) वादिन्स would regard this—as all similar alterations in a story derived from some earlier source—change calculated to heighten the effect of the story as an example of प्रकरणवक्रोक्ति.

(26) Construe धर्मात्मज धर्मो च प्रति कथा एव न अस्ति। वृकोदरकिरीटभृत्तो. मध्ये एकः अपि कः विस्तुरितमण्डलचापचक्र सिन्धुराज बलेन अभिवेणयितुं समर्थः। (वसन्ततिलका).

As regards (प्रति) the self-born (बालनः जात. भाग्यनः) of Dharma i. e. युधिष्ठिर and the twins viz. नकुल and सहदेव there is no [need for a] talk even कथा एव नास्ति ('गोष्ट च नार्ही') is another idiom in Sanskrit that has come down to modern languages. Between (मध्ये) वृकोदर (= भीम) and the one wearing a किरिट i. e. अर्जुन who is able to oppose with an army (सेनया अभियातुम् अभिवेणयितुम्) the king of Sindhu i. e. जयद्रथ with the circle of his bow (चाप चक्रम् इव) [literally bow resembling a circle being ever bent as it is always in use] having a bright (विस्तुरित) halo about it? Evidently क. समर्थ leads to 'न कश्चन।' विस्तुरित मण्डल यस्य विस्तुरितमण्डल च तत् चापचक्रम् (चापः चक्रम् इव) यस्य तं विस्तु चापचक्रम् adjective qualifying सिन्धुराजम्. II, 26, 2 भातुमती like all members of the fair sex is *cautious* and wants her husband to be so. This is the significance of 'यद्यप्येव तथापि' शङ्का= fear गुरु कृतायाः प्रतिज्ञाया. भारः यस्य सः has the force of a cause. Thus गुरु भारः= गुरुकृतप्रतिज्ञाभारत्वात्. The sentence thus is an example of the कान्वलित्वा अलंकार. II, 26, 3 The old lady appreciates the opportune remark (कोटोचितं भणितम्) of भातुमती *Intuitively* both जयद्रथमाता and भातुमती smelt danger in adopting an attitude of self complacence in respect of अर्जुन especially after his vow. II, 27, 5 'आ' shows great displeasure 'ममापि नाम शङ्कास्थानं पाण्डवाः।' This is another instance of भट्ट नारायण's use of 'kaku'.

(27) Construe. रेणुप्रस्तार्कभीतां प्रचलदसिद्धादन्तुराणां बलानां कोटय. कोदण्डव्याकिणाह्वैः अगणितरिपुभिः कटुटोन्मुक्षदेहे. शिष्टान्योन्यातपदैः सितकमलवनभ्रान्तिम् उत्पादयद्भिः मे भ्रातृभिः आक्रान्ताः [मलः] समरे दिशि दिशि संपतन्ति। (सधरा). दुर्योधन gives the reason why पाण्डवस are no cause of fear to *him* at any rate. Crores (कोटय.) of armies (बलानां) which have swallowed (मल) or obscured the lustre (भास्) of the sun (सर्क) by the dust (रेणु),

which are uneven or bristling (दन्तुराणि) with sharp swords (lit creeper-like swords अस्य क्ता इव) quickly moving (प्रचलन्त्य) [as they are brandished by the brave warriors], commanded (आक्रान्ता going with कोप्य) by my brothers fall together (रुपन्ति) i. e. attack simultaneously, in the battle, in every direction (दिशि दिशि) - my brothers possessed of bodies that have scars left by the strings of their bows (कोदण्डानां अनुषा ज्यया विण. एव अङ्क वेपां ते), who have not counted their enemies (न गणिता रिपव ये) and who have bodies which have thrown off (उन्मुक्त) the armours (कङ्कट = कवच armour), and causing to produce (उत्पादयद्भि inst. plural of the present participle from the प्रयोजक or causal of उत् + पद्) the illusion (भ्रान्तिम्) of a forest (वन) of white (सित) lotuses (कमल) on account of the umbrellas (आतपपत्रम्— आतपाव प्रायते इति आतपत्रम् i. e. that which protects from the heat of the sun) of one another that have clung (स्थिते) to one another (अन्वोन्म्यम्) यद्ददौ क्वचै उन्मुक्ताः देहा वेपां ते or alternatively उन्मुक्ता कङ्कटा ये the change in order being accounted for by 'अद्विताम्यादिस्वात् परनिपात' न ददा वेपां ते agreeing with भ्रातृभिः प्रचलन्तीभिः भरिहताभिः दन्तुराणि नतोत्तानि इत्यर्थ, वेपां going with बलानाम् स्थितानि (closely clinging) अन्वोन्मेषाम् आतपपाणि वेपां ते । आक्रान्ता—(1) commanded (2) overpowered When armies in their crores commanded by his valiant brothers are running in all directions, why should दुर्योधन have any fear or apprehension—and that too from the पाण्डवः ? II, 27, 1 विहात पाण्डवानां प्रभाव (= प्रभावभाव by विपरीतलक्षणा) यथा ना विहात पाण्डवप्रभावाः vocative is विहात प्रभावे (like 'शोले' from शाळा)

(28) Construe यथा दुःशासनस्य हृदयक्षतजाग्नुपाने गदया च दुर्योधनस्य ऊरुभङ्गे तेजस्विना पाण्डवानां प्रतिज्ञा तथा समरमूर्धेनि जयद्रथवधे अपि ज्ञया । (वृन्ततिलका)

The vow (प्रतिज्ञा) of पाण्डवः, possessed of lustre (तेजस्विना here = तेजीहीनानाम् by विपरीतलक्षणा) in respect of the slaughter of जयद्रथ too at the fore front (मूर्धन्) of the battle is to be known to be [just] like that (तथा) like which (यथा) was their vow regarding drinking (पान) of the blood (क्षतात् वायन इति that which arises out of a wound, 'blood') from the heart of दुःशासन, or like which (यथा) was their vow in respect of the breaking (भङ्ग) of the thighs of दुर्योधन with the mace (गदा) As nothing turned out of the two earlier vows, nothing would turn out of this new vow II, 28, जैत्रयम् उपरत्यस्य get ready my chariot which gives victory (जेतुं शील यस्य जेतुः, मय्यैव) प्रगल्भ bold, far too much bold च असौ पाण्डव च मिथ्या या प्रतिज्ञा तथा यद् वैरस्य loss of complexion तत्र म्पादितम्

(caused to be secured or brought about) दुरुप पूर्य purified by a missile. न तादृशम् । i.e. due only to the non-fulfilment of the vow पाण्डवस्य मरण उपदिशामि is a पद्याशोक for पण्डव इमि, present being used in the sense of future ( वदमानसामीप्ये वतमानवत् ) In response to दुर्योधन's 'क. कोऽहं भो' the Chamberlain enters, his प्रवेश being duly सूचित by दुर्योधन's own words and informs दुर्योधन that his victory — bringing chariot is ready

(29) Construe उध्दत्तवर्णितविलोहह्रस्वस्य प्रालम्बद्विगुणितचामरप्रकाशं निव निवन्निभकुलस्थं शत्रूणां क्षपितमनोरथं अयं तं रथं सज्जं [ भस्ति ] ! ( प्रहर्षिणी ).

Here [is] ready ( अयं सज्जं ) your chariot ( ते रथं ) the unsteady ( विलोह ) golden bells ( ह्रस्वस्य ) of which have produced a jingling sound ( वर्णितं ) on account of joltings ( उध्दत्तैः ) the loud laugh ( प्रकाशं ) i.e. the brightness of the chowries ( चामर ) of which is doubled by the garlands suspended from it ( प्रालम्बं ) the horses ( भवा ) of which are perturbed ( भानुल ) as their trotting ( वलितं = वलन ) was brought under control ( नियमितं ) and one which has destroyed ( it caused to decay भस्ति p p p. of the causal of क्षी to decay ) the cherished desire of the enemies — ' शत्रूणां क्षपितमनोरथं in fact = made to duty for ' क्षपितशत्रु मनोरथं The dissolution is शत्रूणां क्षपित मनोरथं येन तं ' — इ० II, 29, 1-2 दुर्योधन asks भानुमती to enter the inner apartment. He himself repeats वावदहमपि पाण्डवस्य and walks about *Exeunt omnes* The second act comes to a close, here.

To proceed to an analysis of the contents of the second act It is evident that this act consists of two parts. The first is made of the *viskambhaka* or prelude which as is only meet is वृत्तवर्तिष्यमाणानां कथयानां निदर्शकः । Thus from what दुर्योधन's chamberlain [who is the only person to appear on the stage in the *viskambhaka*] says, it is gathered that दुर्योधन is keen on knowing the whereabouts of भानुमती who left that morning without as usual having taken her leave of the king His Majesty दुर्योधन wanted first to see भानुमती and then proceed with the purpose of congratulating the chiefs of the army such as Karna, Jayadratha etc. on their having put Abhimanyu to death From विदग्धिः = maid-servant whom the Chamberlain sees at some distance from him he learns that भानुमती has paid her customary respect to the elders and has commenced a vow from that day and is at the moment in the *bālodyāna* The Chamberlain's observation Bhanurati though a woman is to be preferred to His Majesty who when the strong Pāṇḍavas have secured the help of Vāsudeva is even now experiencing or wishing

to experience, the pleasures of the inner apartment' may appear to be innocent. Actually it is fraught with an amount of meaning and in a way prepares the reader for what Duryodhana does throughout the following portion — the main scene — of the second act. The Chamberlain is surprised that Duryodhana is not in the least pained that Bhīṣma has been made to lie on a bed of arrows by the Pāṇḍavas and that 'His Majesty' is delighted at the slaughter of Abhimanyu a young soldier, all alone, with the bow cut into pieces, Abhimanyu — whom a large number of veterans on the Kaurava side attacked simultaneously. The old servant in the barm of Duryodhana is hoping against hope when he observes 'fate would by all means do what is to our good.' He then leaves with the purpose of acquainting Duryodhana with the whereabouts of the Queen (i.e. Bhanumatī)

As the curtain goes up after the *viśkambhaka* is over, there are discovered on the stage Queen Bhanumatī seated along with her friend Suvadanā and maid servant or *ceṭī* Taralika. From the conversation the reader (or spectator) gathers that the friend and the maid-servant are trying to impress on Bhanumatī that she need not grieve so much on account of a dream — very inauspicious indeed — that she had seen. In dreams people see all sorts of things' the clever maid-servant points out to her. Both bring out that the evil effect of an inauspicious dream can be counteracted by appropriate religious rites. They are very keen on learning the details of the dream from Bhanumatī who asks for some time to recollect the same.

At this juncture appear at another end of the stage Duryodhana and his Chamberlain. Duryodhana exults in the slaughter of Abhimanyu by Drona, Karna etc. To the question what praise could be bestowed on the Kauravas who killed Abhimanyu who fought single-handed an overwhelming number of his adversaries, the reply of Duryodhana is 'the same praise which the Pāṇḍavas won on having killed old Bhīṣma, having placed Śiṅhaṇḍi at the fore-front'. Duryodhana does not have any moral turpitude on account of what his helpers did before getting rid of the young warrior Abhimanyu. Duryodhana then proceeds to say that before long he would kill the son of Pandu with his relatives, friends, servants, sons etc. but actually says 'स्वल्पेन शिष्टिनि श्लुप्तं च विराज्

पाण्डुसुतं सुयोधनम् ।' The slip of tongue on the part of his master is pointed out with due humility by the Chamberlain. It is easy to see that सुयोधन was not a little upset since early in the morning that day as भानुमती had left without taking her leave of him (' माम् अनामन्यं प्रातरेव निष्क्रान्ता इति व्याक्षिप्तमे मनः ।') The slip of tongue had a deeper reason—the disturbed state of mind. The master and the servant are impressed by the beauty of the balo dyana which appears to advantage in the morning and both are vocal about the aspects of beauty that strike them. As they draw near the place where भानुमती, सुदता and तरलिका were seated—though the latter do not become aware of their arrival—the Chamberlain points out to Duryodhana 'here Your Majesty is Bhanumati being waited upon by Suvadana and Taralika'. The very next moment, the Chamberlain is dismissed, having been entrusted by his master with another mission viz of getting his war-chariot ready.

Not having any idea that Duryodhana is there in close vicinity, Bhanumati narrates the dream to her friend and maid. 'A nakula possessed of handsomeness exceeding the divine one killed, in front of me, a hundred serpents'. 'The king decides to have himself screened by a network of creepers there and overhear the confidential talk of the three. He hears the remark of Bhanumati's friend 'enough of anguish' and starts guessing what must have been the cause of Bhanumati's anguish. He at least cannot guess any, except that as he was very dear to Bhanumati as also sole resort of her heart, 'she must have created in imagination some slight fault or offence on my part and out of jealous love filled herself with anguish.' The next moment he hears Bhanumati say she was 'उत्सुका' as also 'इन्द्रदया' to see the, अतिशयितदिव्यरूपी नकुलः. It is now सुयोधन's turn to be full of anguish. His jealousy is aroused by the word 'नकुल' whom भानुमती described as handsome to the extent of surpassing divine handsomeness. He rushes to the conclusion that Bhanumati had fallen in love with Madri's son Nakula, [the fourth Pandava]. Bhanumati goes down in his esteem and becomes 'a bane of a wife' a 'veritable stigma on the noble family in which you were born'. He further learns how 'नकुल' followed Bhanumati into the bower of creepers and is convinced that Bhanumati has reached the limit of wantonness. The last detail is even more upsetting.



‘मय्यग्न्यम्भारिबवरेण अवशिदे मे त्वणमुबन्’ ‘in a very bold manner having stretched out his hand, by him was removed my breast-garment’ In fact भानुमती was conveying to her friend and maid that the mongoose or ichneumon she saw in the dream had a serpent in its hand which latter the mongoose stretched out and with which it removed her breast garment—Duryodhana is all anger. He resolves to put Nakula, Mādrī’s son to death. But on second thought he realises that it was Bhanumati herself who had first to be punished. Fortunately Bhanumati’s words ‘सर्गानरवण प्रतिवाप्तिनास्मि’ enable him to guess that it was only a dream she was narrating. Suvadana’s words ‘let the water of the sacred rivers, the blessings of Brahmanas and the enkindled fire fed with oblations destroy whatever is calamitous in this’ convince him ‘सप्तदशनम् एव एतद् मनसा वर्णितम्’ ‘this one has described what she just saw in a dream’. The friend of Bhanumati tells her like a really affectionate person, the plain truth though she knows it would be deemed unpalatable or bitter ‘the whole of this dream indicates what is inauspicious’ [The reader feels that Suvadana is here voicing Bhatta Narāyana’s own thought. The dream has been used by the author with the sole purpose of preparing his audience or readers for the end of the play, totally unfavourable to Duryodhana and Bhānumati.] Duryodhana tries to take the inauspicious dream lightly ‘Some dreams are inauspicious but some others, are auspicious. But his left eye begins throbbing. The number hundred, he sees, refers unmistakably to him with his brothers. He decides, however, not to attach any importance to the dream. ‘All dreams bear fruit in a manner full of accident. There is no scientific explanation that can be offered in respect of the phenomenon’

Both Bhanumati and Suvadana are attracted by the beauty of the lord of the day. ‘He has rendered the region of the earth tawny, he is very difficult to look at, like the enemy who has fulfilled his vow.’ The words of Suvadana again are the words, of the author of the play. Bhānumati asks her maid-servant to bring for her the vessel containing worship-material as she wants to worship the ‘thousand rayed one’ Duryodhana who has been waiting all the while for an opportunity to draw near Bhanumati dismisses the maid-servant with a sign and himself proceeds to hold

in to Bhānumatī the worship material. The friend of Bhānumatī is pained at the violation of Bhanumatī's vow, now that the king had come on the scene. Duryodhana touches the hand of Bhānumatī while giving her the material for worship and as he experiences the pleasure of the touch he drops down the flowers. This is the worst *as'ubha nimitta*. Bhānumatī rebukes with the words 'oh the blunder of the servant' but is confused to find on turning around that it was 'her lord' that was there. The gallant in Duryodhana is uppermost. 'This servant is not skilled in service of this type. May the queen punish him,' he says. Bhānumatī is all bashfulness. She then begs permission to observe a vow for the accomplishment of the cherished desire of 'my lord' more than for counteracting the evil of the dream. Duryodhana lays bare his mind by saying *अहं दयितव्यां सद्गतं स्वेच्छया निहरामीति यताश्च पत्रं मनोरथा ।* [A careful reader is reminded of the remark of the Chamberlain in the *Viśkambhaka* 'अथापि अन्यं पुरविहारं सुखं भवति ।'] All too unexpectedly, there is a tumult behind the curtain. A storm is raging. The storm is terrific in its aspect. Trees have their branches scattered in several directions, friction between branches make columns of smoke rise in space. Bhanumatī being full of apprehension embraces Duryodhana who regards the whirlwind as his friend as it has helped him have his heart's desire fulfilled. They go up the artificial mountain and seek shelter in the inner chamber which is closed and therefore safe. Duryodhana disapproves Bhānumatī's sitting on the hard slab of stone and proposes that she should occupy *the pair of his thighs, adequate for accomodating her broad buttocks*. The very next moment the Chamberlain enters with the toss of a curtain. He is all confused and shouts out 'broken, broken'. All on the stage—दुर्योधन, भानुमती, सुवदना—look up in fear. The accidental coming together of दुर्योधन's words 'my ample pair of thighs and those of the Chamberlain 'broken, broken' is hated by Duryodhana and deemed undesirable by Bhanumatī. The Chamberlain takes some time to add 'is the banner of your chariot by the terrible wind'. Even 'भीमेन' put all in mind of Bhīmasena [Here the author employs the Chamberlain as his mouth-piece. The audience is given to know beforehand what is going to happen to Duryodhana at the hands of the second Pandava.] Disdainfully does Duryodhana send the Chamberlain away to report

the inauspicious indication to the family preceptor.

Jayadratha's mother and Dus's'ālā, Duryodhana's only sister are ushered in at Duryodhana's command. They have learnt that Arjuna has declared that he would put to death Jayadratha [who had played an important part in killing Abhimanyu when the latter was all alone] before sun set that day or commit suicide. Duryodhana who is full of self-confidence and regards the might of his army as invincible welcomes Arjuna's vow. 'Then to-day Yudhishthira is sure to be destroyed along with his brothers,' he says. 'the Pāṇḍava's anger has ever proved impotent; you are grieving when in fact you should rejoice; the third Pāṇḍava dare not even so much as utter the name of your son Jayadratha with his bravery rendered two fold by Kṛpa, Karna, Drona, As'vattaman and other great warriors'. Bhānumatī tries to point out, with becoming modesty, that Arjuna who has shouldered the heavy responsibility of the vow, is cause enough of apprehension. Jayadratha's mother appreciates the caution of Bhānumatī as only appropriate or what is demanded by the hour. Duryodhana tries to inspire confidence in both, particularly Bhanumatī, by describing the great valour of his brothers who lead crores of troops in all directions and by pointing out that this vow of Pandavas is sure to result in identically the same thing in which their vows of drinking the blood of Dus's'āsana and that of pulverising Duryodhana's thighs with the mace resulted. In plain words, Arjuna's vow, like the two vows of Bhīma are not going to be fulfilled at all. He says he would go and instruct the boastful Pāṇḍava in 'death which is ignoble as it is not purified by a weapon'. No sooner are these words of Duryodhana uttered than does the Chamberlain appear to announce that the war-chariot is ready. Duryodhana asks Bhanumatī to repair to the inner apartment, himself reiterating his determination to teach the boastful Pāṇḍava the indignity of death by suicide. All go out and the second act comes to a close.

### Act III

III, 0, 2 विडूत (hideous) वेष (dress) यस्याः सा विडूतवेषा. This is in the fitness of things as the dress is that of a राक्षसी. III, 0, 3

The laughing (विहसन्) of the राक्षसी too is विहसन् परितोषेण मदित यथा स्वात् तथा सपरितोषम्—अव्ययीभावः. This too is only natural as the राक्षसी has been of late been able to store ample food to her [and her husband's] liking

(1) Construe हतमानुषमासभोजने वसामि. कुम्भसहस्रं संचितम् । अनिशं शोणितं पिबामि च । वर्षशतं [ वाक्च ] समरं भवतु । ( सुन्दरी ).

'At the banquet (भोजने) where flesh of men that have been killed is served as food, [ by me ] has been stored a *thousand* pitchers with fat (वसा f).' Incessantly do I drink (पिबामि) blood (शोणित = रक्षि). [ How I wish ] the war should last (lit. be भवतु) for a hundred years.' The *Pravesaka* deserves to be studied carefully from more points of view than one. After the *uttama s'ringara* in the second act, भट्ट नारायण presents *bibhatsa rasa*, though of course within limits in the *pravesaka* that is the connecting link between the 2nd and the 3rd acts. There are many who seriously doubt the claim of *bibhatsa* to being regarded as a *rasa*. The modern tendency is to exclude *bibhatsa* from the list of Sentiments or *Rasas*. The argument advanced is that 'delight or 'joy' which is what '*rasa*' means, or ought to give, cannot be had from such stuff as consists of objects that produce disgust in our mind. To read about *flesh, fat and blood* [and a *thousand pitchers filled with fat*, and to learn that some one like the Rakasi in this *Pravesaka*, "wishes that the war should continue to a period of full hundred years] is certainly what no cultured person would like. The conclusion, therefore, is that *बीभत्स* should be, nay ought to be dropped from the list of *rasas* though this may be going against what Bharata in his work, the *नट्यशास्त्र* has said. As against this, it is necessary to point out that a नाटक is a thing of the stage, a रस्य काव्य primarily and that whether '*बीभत्स*' can or cannot give us delight — of course such as works of art are capable of giving — is to be tested by the one reliable criterion viz. experience. It is the stage-effect that would be the real touchstone. Without going into further details this much may be stated that experience shows that if properly enacted, the *Pravesaka* between the 2nd and the 3rd acts in the *Vopisambhāra* does give the sort of delight that works of art are legitimately expected to give. भट्ट नारायण is busy taking his readers to the battle field. He wants to acquaint his readers with the answer

to their query 'what happened to Bhīma's vow of wreaking vengeance on Duryodhana and Dus'sāsana?' A *balodjāna* or a quadrangle of Draupadī are now out of question. The *bibhatsā* of this part of the play is exploited by the dramatist admirably in the interest of his purpose : e. showing how बल्लभ carried out his resolve. It is hoped that an opportunity of *witnessing a good performance of the Veṅṛisamhara* would help many arm-chair students of 'Rasas' or 'Sentiments' to modify their opinion about the inadmissibility of *bibhatsā* in the fold of *rasas* बाभल्लना out of proportion in a work of art which is to be read (नव्य काव्य) may reasonably be ruled out. But बाभल्लना within limits in a play of the type of the वेणुगदर which is to be *staged* rather than read is perfectly all right. It only enhances the delight of the spectator who watches the development of the plot of the play as it unfolds itself act after act on the stage. The issue should not be decided on any *a priori* considerations. The proof of the pudding is in the eating.

'वपुश्च सन्तर भवन्तु।' is a characteristic utterance throwing light on the inner working of the mind of those to whom war opens out a vista of fields fresh and pastures new. The Rākāsī depicted by भट्ट नारायण anticipated centuries ago 'vested interests' of our own times—vested interests to whom war is a golden opportunity and peace a dull drab affair. III, I, 8 राक्षसी—the राक्षसी dances out of sheer joy. III, I, 8-9. Even in our own times many hanker after what is similar to पद्माभरितवस्त्रायाः गृहम् a house in which the store (काष्ठगार) would be filled (भरित) to overflowing (पद्माभरित). The राक्षसी envisages her house being full of मांस शान्ति 'flesh and blood.' The modern representatives of the Rākāsīs too want to flounder at the expense of millions who are ground down but in a slow process where every moment they are parting with their flesh and blood, sacrificing them at the altar of those who are in a position of advantage. III, I, 10. The husband's name is significant. रक्षित प्रिय यस्य । रक्षितप्रिय 'cf मित्राश्रय' समिद्राश्रय names of characters in the सुशरक्षम् of विशाखदत्त, which too are significant. शब्दादिष्वे — 'I shall call out to,' form of the future 1st person sing from the denominative of रुद्ध — रुद्धयत = रुद्ध कराति. III, I, 12 कथाविष of that kind : e. of the kind of the राक्षसी hence विस्तृत III, I, 13. The person playing the role of the राक्षस gesticulates (नायकनि) fat gue (भ्रमन्).

(2) Construe यदि प्रत्यग्रहानां मास उष्णं रुधिरं च लभ्येत तत् (= तर्हि) एव मम परिश्रम क्षणमात्रम् एव लघु नश्येत् ।

प्रत्यग्र lit. fresh here used adverbially (प्रत्यग्रे हानाम्) 'recently killed, just killed' The blood the राक्षस longs for is 'warm' (उष्ण) If these two (मास, रुधिर) are available, his fatigue (परिश्रम) will quickly (लघु) be destroyed though only for, (एव) just a short while. He is bound to be hungry and thirsty again, a राक्षस that he is. III, 2, 1-2 'कस्य प्रिया म वसागन्धा' 'वसाया गन्ध' ■ गन्ध यस्या सा' one smelling like fat. 'Worthy wife of a worthy husband' The former is 'रुधिरप्रिय' The better half ■ 'वसागन्धा' 'स्मानिवस्तुल्यगुण बभूवर चिरस्य वाप्य न गत प्रजापति ।'

(3) Construe रुधिरासवपानमते रणदिण्डनस्तलशक्ति [मम] प्रिये, कश्मात् [हेतो] मां शब्दावसे, पुरुषसहस्रे इत श्रूयते ।

रुधिरम् एव आसव (beverage, wine, from आ + शु to press) तेन मत्ता तप्तमुद्धी । रण समरभूमौ दिण्डनेन स्तलन्ति (nominative plural from स्तलत् n) गात्राणि यस्या तप्तमुद्धी । श्रूयते - is heard, is learnt. III, 3, 2 प्रभृता च अस्मी वना च तस्या रण (oiliness) तेन विस्फुरन् (drizzle), cf 'मा कदापि तस्मिन् रङ्गपुरोत्तैलचिह्नगदीभव आरण्यकरव इत्ये पतिष्यति' । शाकुन्तल II कोणम् - slightly warm नवरुधिरम् and प्रथमनाम्न are the damtiest of dish es from the point of view of the couple III, 3, 14-15 इतानां नरणानुरागानां क्षाणितवमवो स्तुद तेन दुस्तरे (that which is difficult to move about in) अम मुह्य मासम् - a flesh of the heart. वरकर is an adverbial expression meaning 'strongly' 'excessively' 'very much' cf 'बलवदपि शिक्षितानामात्मन्यन्तत्वं च' । शा० Act I III, 3, 20 'अपानि म्यामि वा विदिम्याम्या पदो' कश्चाक न उपगन्धि । is a question 'does grief for पदो' कश्च not get itself allayed yet ?' This is what the प्रवेष्टक acquaints the readers or the spectators with as a वृत्तकर्थात्. Now पदो' कश्च has already been killed by वन. The former was the son of भाम and विदिम्या (a रक्ष्सी) whom नीप had married) III, 3, 28 इतिन यत्तद्विर वयात् (in the skull) स्तिनम् । वन्द्य- that which ■ served so as to be by the side (उ) of the main dish and that which a person bites now and anon so as to be able to eat the main dish with zest, a condiment. Skull of an elephant ■ the receptacle, flesh of heart the condiment ! III, 3 36 'वृषभ' 'स' has the following additions वगरा, मिथुरा ४, दुष्टर the lord of मय्या, भूरिभरम्, वाग ६, वररु are no more. III, 3, 9-42 The वृषभ is pleased mightily to see how his wife has proved to be an ideal housewife' (सु-विनय-व मां दृष्ट्वा च) । 'प्र-१ म म वरिषम् has come down to modern Indian langu-

ages in the same form 'ज-माचं दारिद्र्य मेळ, मंगलं or मित्रम्' 'हविगन्म्'—arrangement, plan, *order* pertaining to the same. III, 3, 51-53 हताना मानुषाणां शोणितस्य नदी तस्या दर्शनेन प्रनष्टा बुभुक्षा (hunger) पिपासा (thirst) च यस्य स — व० — तस्य । 'इदं मे स्वर्गलोक. भविष्यति'—another happy phrase 'even here (on the surface of the earth) there will be the heavenly world' i. e. there would be paradise on earth बुभु — a pitcher or big earthen vessel in which generally water is stored इचिनु — Imperative 2nd person sing from म + चि to collect III, 3, 57-60 This gives the readers an idea of the 'वर्तिष्यमाण क्यास' — भीमसेन has vowed to drink the blood of दुःशासन — 'this has to be drunk by us after having entered into his (भीमसेन's) body III, 3, 61 The राक्षसी is all joy to learn the 'promotion' given by विट्ठला to भिरभिय, or the special 'mission' to which he has been appointed III, 3, 66-67 'Here is द्रोण being killed, having been dragged, by धृष्टद्युम्न who is using his sharp sword (अस्त्रिण) for the purpose. This too is intended to prepare the audience for the वर्तिष्यमाण क्यास to follow in the main scene of Act III viz., अश्वत्थामन्'s शोक for his departed father केशु आदृत्य—having been dragged by the hair This is the second केशम in the play The first was that to which द्रौपदी was subjected by दुःशासन III, 3, 68-69 The राक्षमी is elated, what is going to cause अश्वत्थामन् to have himself plunged in the ocean of grief is the cause of हर्षे to the राक्षमी 'वचिद्रिणावाच' and not कचिदपि च but 'मदेय इवेति ग्निमग्न्यम्' or better वर्यचिदाहेति इदं प्रहृष्य खल्वपरः ।' What is poison to one, is food to another III, 3, 71-72 The राक्षम points out to the राक्षमी, however, that she is mistaken in her idea about the prospect of a nice opportunity of drinking blood. The राक्षम knows better 'गच्छद्दहत्यग्निं यति' : a. [ A Brahmana's blood ] burns the throat of a person as it enters it III, 79-81 This is intended to introduce the main scene 'As vatthāman, beside himself with rage, is drawing even in this direction, his sharp sword having been drawn out of the sheath' Safety first, let us hie, lest he kills us' III, 3, 82 For the definition and other details of a प्रवेशक vide our note on विष्णुस्व at the beginning of the 2nd act The important part of the definition is 'अनुदात्तोक्त्या नीचपात्रप्रयोजित । अश्वत्थान्तर्विशेष —' The language used in this प्रवेशक is *not* Sanskrit : i. e. it is अनुदात्ता उक्तिः, the characters are नीच i. e. neither उत्तम nor मध्यम as the राक्षम and राक्षमी certainly cannot be regarded as being of the highest or the middling type. There is the lowest rung of the

ladder III, 83 आवृष्टे खड्ग येन सः । The प्रवेग of अश्वत्थामन् is already मचित  
( 'न अमुचितस्य पात्राय प्रवेशो भवेत् ।' ).

(4) Construe अद्य [मम] पुरः महाप्रलयमारुतधुमितपुष्करावर्तकप्रचण्डपन-  
गर्जितप्रतिस्वानुकारी [अत एव] श्रवणभैरवः स्थगितरोदसीकन्दरः अभूतपूर्व रवः सम-  
रोदधेः मुहुः कुनः [भवति] । (पृथ्वी).

On what account (कुनः) does there [arise-भवति] before me  
(मम पुरः), again [and again मुहुः,] a sound (रवः), that never was there  
before (पूर्वं प्रथम भूत भूतपूर्वः, न भूतपूर्वः अभूतपूर्वः — unprecedented), that  
imitates (अनुकारः imitation + इन्) the reverberation or echo (प्रति  
— रवः lit counter sound) of the rumbling or thundering (गर्जित) of  
the huge (प्रचण्ड) पुष्करावर्तक clouds agitated (धुमित) by the great (महा)  
wind (मारुत) at the time of the universal destruction (प्रलय) ?

महान् च असौ प्रलये (प्रलयकाले इत्यर्थः) मारुत तेन धुमिता पुष्करावर्तका  
(इति ख्याताः) प्रचण्डा घना नेपा गर्जितं (गर्जनम् इति यावत्) तस्य प्रतिरवः तम्  
अनुकरोति इति महाप्रलय स्वानुकारी or... पुष्करावर्तकानां प्रचण्ड (terrible) घन  
(deep) गर्जित तस्य प्रतिरवः तम् अनुकरोति इति Why is such a sound arising in  
front of me, which is terrific (भैरव) or frightful to the ear (श्रवण = वर्ण)  
and which has filled (स्थगित) the hollow (कन्दर) between the two  
worlds (रोदसी) : e between the earth and the heavenly  
world ? श्रवणयोः कर्णयोः भैरव or श्रवणे आकर्णेने (in listening or to listen  
to) भैरवः । स्थगित व्याप्त रोदसी पावापुथिव्यो कन्दर येन स स्थगितरोदसीकन्दरः ।  
Regarding पुष्करावर्तक it has to be noted that they are two classes of  
clouds viz. पुष्करा and आवर्तक (or आवर्तकः - रवार्थकः) There are two more  
स्वर्ण and द्रोण. The characteristics of these are stated as follows  
'आवर्तो निर्जलो मेघः सस्तेषु प्रदीपकः । पुष्करो दुष्परजल द्रोण स-वस्त्रपूरकः ।' Obviously  
III, 4 does not refer to पुष्कर and आवर्तक of this kind. It is to be  
remembered that अश्वत्थामा is envisaging clouds that appear at the  
time of the universal destruction and they, therefore, must be full  
of water. Thus 'पुष्कर जम्भ आ ममन्तात् सर्वेवन्नि क्षिरन्ति इति पुष्करावर्तकाः'  
'those that shower ample water on all sides' is the correct explanation  
of the term पुष्करावर्तक here. These are known from mythological  
accounts to have arisen from the wings of mountains clipped by  
Indra. Kalidāsa refers to the race of clouds, known the world over,  
of the Puṣkarta-vartakas. It was in that race that the cloud whom  
the Yakṣa saw and requested to convey his message to his beloved  
wife at Alakā was born. Vide 'अथ यन्ने दुस्तरिहो पुष्करावर्तकानां ज्ञानं नि-  
(1) ५१:१५११ ४. ५५५ कर्णोन् । — मन्दूज ६ ab (p. 6 of our second edition of



the *khaṇḍakavya*) III, 4, 1 अथस्याना reflects and conjectures — he is quite sure that his conjecture is right (अथ) — that this sound must be due to the fact that his father is doing (आचष्टे) what is worthy (सुख) of his valour. 'Father must have got very angry (परिवीर्य — lit. caused to be extremely angry p p p. of the causal base of परिवीर्य) by the wielder of the गार्गीय bow (गार्गीय + इन्-तेन) i. e. अर्जुन or मात्यनि or भीमसेन (वृकोदर — वृत्त्य उदरम् उव उदर यम् म ) Some one of these must have overstepped the limit or bound within which he as my father's pupil ought to have kept himself अनिकान्ता (crossed gone past विना) मयादा (bound, limit मीमा here "decorum") येन म अनिकान्तमया" तेन ।

(5) Construe यत् दुर्योधनस्य पातमदृश्यं यद् अन्तर्ग्रेहे युत्तम्, यत् रामात्, अथ ममस्ततिपुरणं वायस्य माप्रतम्, यत् च दाकं मयवनपुष्ताम् अभिषेके स्य अनुरूपम्, तत् कर्म सिध्यन्मरेण म तातन नियतम् आरब्धम् । (शाद्विकान्तिन)

दुर्योधनस्य पक्ष (side) तस्मिन् पात (lit fall i. e. belonging to) तस्य सङ्ग्रामं अनुरूपम् इति अथ — what is proper on the part of a person who belongs to the side of दुर्योधन अस्याणा ग्रह. ग्रहणम् इत्यथ तस्मिन् युत्तम् what is appropriate to the holding of missiles or adoption of weapons, this latter bringing out the fact that द्रुप though a माहता had taken to the life of a शत्रिण by using arms or weapons. रामात् परा रामात् इति यावत् लब्धा या समस्ता (all) हेतवः (missiles) तन युः, तस्य वायस्य शौर्यस्य माप्रतम् अनुरूपम् worthy of the valour great (ऊ) by reason of all the missiles — weapons to be thrown against the enemy at a distance — secured from परा रामात् सर्वे च धनुष्मन्त च तथान अभिषेके (of the overlord) रूपं शीघ्रस्य (स्द = काय) अनुरूपम् in keeping with the anger of the overlord of all bow wielders. Definitely (नियतम्) by my father (मि तातन) the devourer (घनर = भक्षर. from घन to eat — read अनर = 'भक्षर' घनरौघर ।) of his enemies (सि) that act or operation (यत् = व्याप, चेष्टा) has been commenced (प्र + आ + रम् p p p. प्रारब्धम्) The root घृ has 'घनरच' in the sense of habit (तादृशत्वे) added to it according to 'घृ घस्यद् घनरच पा० ३ २ १०० Thus from घृ—घृना from घन—घनर. and from अद्—अग्र are formed. III 5 1-1 अथवा प्रत्यया अथस्याना changes his mind it is no use waiting for a chance सुप्रदा (that can easily be held) विमलस्य बलधौतस्य त्वं (मुष्टि) च यस्य स तेन अनुना सङ्गेन with a sword the handle (तुह) of which is made of spotless i. e. bright gold III 5 3 अथस्याना like दुर्योधन in act II has evil omen presented to him. In सङ्ग-जटहर-प्रना-नामुर 'नामुर' is to be understood figuratively as appearing like glistening like and not

as *lustrous* like, the shining appearance (प्रभा) of a cloud (जलधर) which is full of water (सजल). The edge of a sword is often described by Sanskrit poets as, being dark like the cloud in the rainy season. A water-less cloud would not be dark (नील or कृष्ण). 'अमोदा वक्षो वसन्ति गगने सर्वेपि तैरादृशः केचिद्वृष्टिमिराद्देवन्ति वसुधां गर्जन्ति वचिद्वृथा'—as भर्तृहरि has put it. शारदीयमेव would be ill-suited for being regarded as the standard of comparison while setting forth the edge of a sword which is *dark* तातस्य विक्रम शौर्यं तस्य दर्शनं (watching) तस्मिन् कालस्य लोल (having a keen desire) अ-निमित्तानि = अप्रशस्तानि निमित्तानि as अप्रशस्त्य unpraiseworthiness, unfavourableness is one of the meanings of the negative particle अ. अप्रशस्त्य विरोधश्च ननुषा. 1' विप्र — in Sanskrit the word is masculine in gender अवधीरित (treated with contempt, given up with a disregard) क्षम — क्षमस्व भयम् — धर्म (= duty) ये तेषाम्। उल्लिखित (त्यक्तं) सत्पुरुषाणाम् उचित (proper) कञ्जाया — कञ्जा एव वा अवगुण्ठन — ये तेषाम् — of those by whom has been abandoned or cast off the veil (अवगुण्ठनम्) of — or, in the form of, shame proper for good or decent men. This is euphemistic for वित्तपाना or तिलपाना (बलानाम् at the end of the clause) वित्तवृत्त स्वामिन (स्वामिन्नेव इत्यर्थे) सत्वार ये ते तेषामृता च अत एव लघु (petty) चेन येषामृते — तेषाम्। द्विरवधारिणां पुरस्कृतचारिणां परणवारिणाम् those moving on elephants, horses and foot : e. elephant warriors, men from the cavalry and foot soldiers न यणिन कुलस्य वरम् (reputation) सद्गुण पराक्रमस्य न न ये तेषाम् — those who did not mind or count the loss of bravery worthy of the reputation of the family तान् न परिहितानाम् अपि of even those that have been presided over by : e. commanded by my father मेलाभवादि I shall make or cause to stop. शौर्यवशां सेना एव समुद्र तस्या वेला (shore) तस्याः परिपालने (protection) महा न महीपरा O mountains as protecting the shore of the ocean in the form of the army of the hauravas. This clause contains an instance of परम्परित रूपम्. The warriors whom नक्षत्राणां is addressing are identified with mountains. But this identification is the effect of the identification between the haurava army and the ocean सादृश्य does not mean 'adventure' here but 'rash' or 'inconsiderate act'.

(6) Construe यदि समरम् अपास्य मृग्यो भवे न अस्ति, इति [प्राप्तायाः वाप्याः] इति अन्यतः [= न-यत्र] प्रयासं युज्यते। अथ जन्ता मरणम् भवद्वयम् एव किम् इति यत्र मुखा मलिनी कुक्षये (प्रतिष्ठाया)।

यदि should have a corresponding यदि But न-इति नारायण seems to have made इति do duty for यदि Again 'यदि' अवश्य न-यत्र नामिनि is an instance

of the use of the gerund which would be acceptable only if 'गच्छतां भवता' is supplied. Thus यदि समरम् अपास्य गच्छतां भवतां दुर्वोः भयं न भवि, इति [= नहि] इतः अन्यतः (where तः = य) प्रयातुं युक्तम् i. e. 'if you have no fear of death on having gone away from here, having abandoned the battle-field, then it would be proper (युक्तं) on your part to go away elsewhere (अन्यतः - अन्यत्र) from here. If (अथ) as another alternative, death of a creature were inevitable (म - वश्यं lit. 'not to be brought under control or sway'), why (किमिति) at all do you unnecessarily (मुधा) have your fame (यशः) [made], tainted (मलिनम्)?' The argument is quite appropriate to the occasion. If running away from the battle-field guaranteed safety from death there would have been a point in the warriors' running away. As things stand, however, none can escape death. Then why have one's own fair name tarnished by fleeing? III, 6, 1 'भवि च' - one more reason against the running away from the battle field on the part of the leading persons from the Kaurava army.

(7) Construe : मन्त्रज्वालावर्तितप्रतिवर्तमानः मन्दः श्रीरक्षमाणे स्तब्धोऽभूत्पुत्रो मे मम अस्मिन् पितरि सेनानाथे स्थिते [यति], कर्मसंभ्रमेण अकम्प, हृप, तमरे व्रज, हृदिदय, शास्त्रा मुञ्च । आपद्वितीये ताते रणधुरं बहति [उति] मपरय कः अत्रकाशः । (विश्वरा)।

The verse gives an additional reason why the warriors ought not to run away. What scope (करकाश) is there for running away when [dear] father i. e. इमेन with his bow to help him (lit. as the second) is shouldering (lit. carrying वहति उति) the yoke (युग्म, accus. sing. of युग्, yoke) i. e. the heavy responsibility of the battle? O Kripa away with excitement (संभ्रमेण अकम्प), O Kripa go to the battle field, O Hārdikya give up (मुञ्च) fear (करकाश) when this my father is the lord (पति) of the army who is the teacher of all the masters (शिक्षर) of bows (यनु) and who is acting like a submarine fire (कर्षि). ■ आचरति इति श्रीरक्षमाणः कस्मिन् [in respect] of the ocean (जलविः) in the form of the army that is opposed [यति - वर]. अद्वयपाना means that just as reducing the water of the ocean to nothing is not very difficult for the submarine fire, destroying the enemy's army is not at all difficult for my father. अस्मानि च ज्वालाः ताभिः अवर्ततेः Lched i. e. consumed by the flames in the form of the missiles. The submarine fire consumes ocean water with its flames. Drona would, अद्वयपाना

is sure, destroy the surging enemy force with his weapons to be hurled (अस्त्र) against it 'मम अस्त्रिन् पितरि सेनानामे स्थिते' and ' [चापद्विर्तोये] ताते रणपुर वहति' are identical in import. Mammata has, therefore, cited this verse as an instance of the defect in composition known as पुनरुक्ता or tautology III, 7, 1 अश्रुत्यामा learns from the words behind the curtain that now there is no possibility (कुल) of his father being there. III, 7, 2-3 He is angry. He asks 'how did this tongue of yours not get itself split in a thousand ways while you were thus raving?' Their being insignificant creatures, their being cowards (छूटा, भीरव, are vocatives) in a way explains their act of thus saying 'कुतोऽद्यपि ते तान् ।' 'निहया अनया दीर्घम् ।' is an idiomatic expression 'दीर्घम्- p p p from दृ 'torn' 'shattered'. The construction is impersonal. 'How did this tongue of yours not get itself shattered in a thousand ways?'

(8) Construe. द्वादशार्काः दहनविरणं विश्वं दिग्धु न उदिताः । सप्तधा भिन्नाः सप्त वाताः द्विदिशि दिशि न वाताः गगनतल पुष्करावर्तकाद्यैः मेघैः न छस्यम् । [हे] पापाः शीघ्रं मे पितुः पापं कथयत । (मन्द्राक्रान्ता)

[All] the twelve suns (अर्काः) have not risen (उदिताः p p p from उद् + इ to rise) [simultaneously] to burn down (दायु) the universe (विश्वं) with their scorching (दहन) rays (विरणं). Nor have seven winds (सप्त वाताः) divided (भिन्नाः) into seven (lit. seven-fold or in seven ways सप्तधा) [i. e.  $7 \times 7 = 49$  winds] blown (वाताः p p p from वा used in an active sense of 'करिष्यन्') in every direction (lit. in direction and direction, the repetition being used idiomatically in the sense of all directions). The surface (तल) of the sky (गगन) has not been covered (छस्य) by Puṣkarāvartaka and other [clouds]. When none of these three developments has taken place, how (अथ) oh sinful ones (पापा—vocative plural of पाप *adj.* sinful) 'do you report (कथयत) evil (पाप) [i. e. termination of the life, end of the life] of my father, a heap (गथि) of bravery (शीघ्रं)?' According to अश्रुत्यामा who had unlimited confidence in the bravery of his father death of his father would be understandable only if happenings such as rising of the twelve suns, or blowing of 49 winds in all quarters or the Puṣkarāvartaka and other clouds covering or pervading the entire sky had taken place. Now all these things happen when the universe itself is about to be destroyed. अश्रुत्यामा is surprised that nothing that precedes the universal destruction has happened and yet people are speaking of the death of his father, a

*veritable store of bravery* The epithet 'वीरसौ' is *मातृ* or significant. The verse thus contains in it the *परिचर* अन्वयः. Besides as there is no connection between the rise of the twelve suns and the reported death of अश्वत्थामन्'s father द्रोण, or again between all the forty-nine winds blowing or पुष्करावर्तन and other clouds covering the entire sky and द्रोण's life coming to a termination and yet as such a connection is established between the प्रस्तुत and the three details of the अप्रस्तुत with the purpose of showing the *similarity* between the प्रस्तुत and अप्रस्तुत (—thus द्रोण's death is as impossible as the twelve suns rising in the sky all of a sudden etc.) there is the figure of speech called निदर्शना contained in the verse. निदर्शना is defined by मण्ड as follows 'निदर्शना । अनपेक्ष्य तुल्यम् उपमापरिवर्त्यकः ।' III, 8, 1 The charioteer of Drona enters, in an excited state (उत्फ्रान्त) and with wounds (प्रहारं प्रति) on his body. He throws himself on the protection of 'कुमारः' i. e. his young master अश्वत्थामन् III, 8, 3-4 The latter is surprised that the charioteer (सारथि) of one capable (क्षम) of protecting the three worlds (त्रैलोक्य) That you wish to secure protection from me' 'मत् (अहम्' pronoun meaning I has पञ्चन्यास्तन्मिन् or the suffix तन्मिन् in the sense of the termination of the ablative added to it)—from me' III, 8, 4 The charioteer rises—he had fallen at अश्वत्थामन्'s feet and (त्यज्य) pathetically exclaims 'कुनोऽद्यापि ते तात । 'whence [can there be] your father even now?' It is no use referring to him he is no more. III, 8, 6 The आवेग or agitation on the part of अश्वत्थामन् is only natural अहम् उपगत' (lit. gone to setting) is a euphemism for 'मृत' III, 8, 7-12 The loving son of द्रोण faints away to learn of his (द्रोण's) demise. On recovering, he recalls how very affectionate to the son (i. e. to अश्वत्थामन् himself) द्रोण was. आकष्ये एक (अष्ट अदितीया वा) धनुषं ताम्रदन्त्यस्य परशुरामस्य अस्त्राण्येव स्तस्य तस्य प्रमिह (acceptance) तत्र (प्रणय अस्य आसन्न इति) प्रणयौ—having 'an eager longing (प्रणय) for the acceptance of the all-in-all (स्वस्व) of the son of Jamadagni viz. his missiles. In line 12 (13 is a misprint) the last word ought to be पतिरि (and not परिति). The charioteer of द्रोण is trying to console अश्वत्थामन् निपति here is the *greatest* calamity viz. death. Worthy son of a worthy father that अश्वत्थामन् is, the charioteer says he should cross the ocean of grief (दिव्यं च सारं नम उदीर्य—gerund from उद् + र्) with valour or bravery, worthy (अनुरूप) of the father III, 8, 15 पुत्रो वीर्यं पुत्रवाचं पुत्रवीर्यं च नागं—that was dear father. How did he cease to be?

(9) Construe: भीमप्रियः [ मे तातः ] भीमात् गुरुगदां गुरुदक्षिणां प्राप्तवान् किम् । अन्तेवासिदयालुः [ असौ ] उज्जितनयेन जिष्णुना आसारदितः [ किम् ] । [ सः ] गोविन्देन सुदर्शेनस्य निश्चित धारापथं प्रापितः [ किम् ] । एभ्यः अन्यतः चतुर्थात् [ क्रमाच्चित् ] गुरोः आपदम् अहं न खलु शङ्के । ( शार्दूलविक्रीडितम् ).

In the first three lines of the verse uttered by अश्वत्थामन् so as to enable the charioteer of Drona to answer the query contained in each of them, अश्वत्थामन् asks whether it was भीम (line 1) or अर्जुन (line 2) or गोविन्द (line 3) that brought about the termination of his father's life. भीमः प्रिय. यस्य सः— to my father भीम was dear. Did he get the *heavy mace* (गुरुः च असौ गदा च — तस्याः प्रहारः इति लक्षितार्थः) as the *teacher's fees* (गुरुदक्षिणा) from भीम? The सूत wishes that the sin be averted (भीम did nothing of the sort). 'भीमप्रियः भीमात् प्राप्तवान् किम्?' Here भीमप्रियः = साभिप्राय. Was भीम so ungrateful as to have rewarded the affection the teacher showed for him by hitting him hard with the heavy mace? Similarly — 'अन्तेवासिनि दयालुः' i. e. kind to the pupil (अन्तेवासः शील यस्य म. तस्मिन्) staying close to him, was he overpowered by जिष्णुः i. e. अर्जुन who [in so doing] abandoned all moral precepts (नय)? Here too the reply of the सूत is one showing the impossibility of any such event (कथम् एव भविष्यति = नैव एव भविष्यति). Then follows the third query of अश्वत्थामन्. 'Was my father caused to reach (प्राप्ति. p. p. of the causal of प्र+भाप्) the sharp (निश्चिन्) range (पथ) of the edge (धारा) of the wheel सुदर्शन [which is his ever reliable weapon]? निश्चिन्धारापथम् would have been simpler as in that case निश्चित would have qualified धारा — 'निश्चितधारा = sharp edge'. As it is, the epithet of edge is transferred to the range (पन्था). In any case the meaning is the same. The line is an instance of पर्यायोक्त. 'Was he made to go in the range of the sharp edge of the discus सुदर्शेन?' = 'was he put to death by कृष्ण by using the सुदर्शनचक्र against him?' The सूत answers, 'this also is not [what happened].' 'From any person other than these three (एभ्यः अन्यतः चतुर्थोऽ) i. e. from any fourth person except these three, I fear not indeed the calamity (आपद्) i. e. death of my father (गुरोः lit. of the elderly person).

(10) एते अपि महाशूराणां कुपितस्य तस्य पूर्वैः इव सर्वे मुक्तानि उपयान्ति किम् । यदा तु सोर्कान्धददयेन [ तेन ] शस्त्रे न्यस्त तदा रिपुणा अस्य अतिघोरं विहितम् । ( वृष्णविराट् ).

The सूत asks 'can even (अपि) these [three] attain to (उपयान्ति) similarity (सुभ) in battle (संघे), with him, enraged

(वृषित) as (इव) is पूनटि : a god S'iva who becomes Rudra when enraged? When (यदा), however (तु) by him (द्रोण) with his heart blocked (उत्तरद) by grief [for the son who people declared was killed vide verse 11 which follows], the weapon (शस्त्र) was cast off (नि + अस् to throw away, from which व्यञ्ज is the p p p), by the enemy (रिपुणा) an extremely (अति) atrocious (पार भीषण) deed was perpetrated (विहित p p p from वि + धा to put, arrange, make - in this context 'perpetrate') अनिहोत विहितम् is a euphemism for 'बध इत' ! The मृत too regards द्रोण as invincible even like ईर्ष्यि. Especially when angry the divinity puts all opponents to death they ment द्रोण also, were it not for his heart having been filled with grief and thus blocked (उत्तरद), would have made short work of all enemies. But the latter took advantage - undue to be sure - of the old guru's grief and put an end to his career in an extremely atrocious manner III, 10, 1-3 अश्वत्थामन् learns that he was himself the cause of the grief of his father, as also that of the casting away of weapons on his (द्रोण's) part. III, 10, 4 The charioteer is deeply moved to recall the incident. 'Listen' he says to अश्वत्थामन् and after having shed tears (अश्रूणि विमुच्य) narrates it

(11) Construe मत्पुत्राचा पृथासुनुना 'अश्वत्थामा हत' इति स्पष्टम् उक्त्वा 'ये ' राज ' इति स्वरं व्याहृतं विद्मः । दयिततनय अस्मै [द्रोण] तन् धृत्वा तस्य राज प्रत्यवात् राज्ञी दान्त्राणि नयनमल्लिङ्गम् अपि च तुल्यं मुमोच । (मन्त्राकाला) ।

By the son of Prithā [ever] telling the truth (मत्पुत्राचारं दम्य स तन मत्पुत्राचा) i. e. by युधिष्ठिर, having distinctly or loudly said 'अश्वत्थामा has been killed,' in the remaining (इति) part (शेष) [of the sentence], the words 'an elephant' were uttered (व्याहृत - p. p p from वि + धा + क् to utter) in a manner he liked (स्वैरम्) : a very indistinctly' Drona to whom his son was dear, having heard that, out of confidence (प्रत्यय) in that king (युधिष्ठिर), dropped weapons in the battle (आजि battle), and tears (नयनमल्लिङ्गम् lit. water from the eyes) too simultaneously (तुल्यम्) दयित तनय यस्य स दयिततनय has the force of दयिततनयत्वात् and accounts for नयनमल्लिङ्गं च अपि मुमोच This part of the verse contains in it an instance of the आव्यलिङ्ग अथवा तस्य राज प्रत्यवात् = राज्ञा युधिष्ठिरस्य विश्वासात् If any one else had said 'अश्वत्थामा हत', द्रोण would not have believed him. But द्रोण's son enjoying reputation as one who ever told the truth himself indulged in what may be regarded as अप्रमत्तम् In fact this अङ्ग

सत्य proved fatal to द्रोण 'अश्वत्थामा is killed was uttered loudly And then indistinctly was added the remnant of the sentence 'an elephant' This the old ācārya so dearly loving his son did not : e could not hear द्रोण shed tears and cast off his weapons alike (तुल्यम्) III, 11, 1-2 वृथा (in vain निरर्थकम्) मयः परित्यक्त जीवितं येन ॥ तत्सम्बुद्धौ । अश्वत्थामा is deeply touched to recall how द्रोण loved his pupils and especially how he was *always* partial to युधिष्ठिर (पक्षपात + ताच्छील्ये निम्नि) The son is overwhelmed and weeps (रोदिति) III 11, 3 अत्यन्तं यथा तथा परिदेवनं (lamenting) अत्यन्तं परिदेवनम् + तत् एव कष्टम् (misery, undignified conduct) तेन अलम् 'auayuthi'

(12) Construe [हे] नानं मम मृषा यद्यधुना सुतवत्कृतेन स्वयां दरे हा असय विमुक्ता । अहं पुनः अहो भयता विना अपि जीवामि । तत्र हरे अपि मयि तव मुधा पक्षपातः [आसीत्] । (वसन्ततिलका)

O father 'having heard about my death in a manner that was false (मृषा) by you, affectionate towards your son was abandoned life along with your arrows. I, however, am alive even without you [Thus it is proved that] there was partiality on your part for me, though cruel, a partiality that was in vain (मुधा)' सुतवत्कृतेन स्वयां भव विमुक्ता contains an instance of काव्यलिङ्ग in it as सुतवत्कृतेन = सुतवत्कृत्या (हेनो which is not directly conveyed) It is interesting to note that वत् + कृ yields the sense 'one who has an eager longing for (अभिप्राय) the son' Later however वत्कृ is understood as one having an eager longing Thus परमेश्वर is भक्तवत्कृ and द्रोण is said to have been सुतवत्कृ The phenomenon is known as *generalisation* of the sense of a word. वत्कृ then covers much more field than the one where we are speaking of the fondness of the parents for the children 'हे मम भव विमुक्ता' contains an instance of महाश्लिष in it. In the fourth line अत्यन्तम् says 'I am cruel as is proved by the fact that I am alive after the departure of you, who abandoned your life on my account Yet you had partiality for me. The partiality has thus been proved to be in vain (मुधा)' So much is अश्वत्थामन् affected to think of that his father did for him, that he falls into a swoon (हृन्मयः) III 12 2 While the character is trying to bring Arjathiraman back to consciousness, there enters on the stage Arjuna. He is full of grief (ऋणमयः) यथा वा मर्त्येण लिङ्गितं literally would mean 'with the dead'. Having sighed (सिन्धुः) he says—



(13) Construe धिक् मानुजं कुरपतिम्, धिक् अजातशत्रुम्, धिक् विपश्चि-  
मं भूपतीन्, धिक् अस्मान् [च] ये तदा दुपदामनाया मत्तु अथ च द्रोणस्य वंशप्रद-  
निमित्ते इव वाक्षिन् । (कमुनिनित्वा)

Krpa lies upon the Lord of Kurus i. e. दुर्योधन along with his  
younger brothers and upon युधिष्ठिर These are the leaders of the  
contending parties The responsibility for the deviation from the  
moral code in one case has to be shouldered by दुर्योधन viz., in that  
of the seizure (ग्रह = ग्रहणम्) of the hair of the daughter of द्रौपदी then  
(तदा) i. e. in the past. In the other viz., that of द्रौपदी having been  
subjected to being dragged by the hair it was युधिष्ठिर who had to  
shoulder the responsibility Evidently both दुर्योधन and युधिष्ठिर failed  
and failed miserably in carrying out people's expectation. Hence does  
हन् lie upon them He lies upon other kings also who held weapons  
in their hands, all right, but to no purpose (विफल यथा तथा शस्त्राणि  
विभ्रतीति विफलशस्त्रम्) As is only expected, इयं criticises or finds  
fault with people like himself (अस्मान्) — these too held weapons  
in their hands, weapons that did nothing at all to prevent the  
heinous crime of the Kes'agraha विफलशस्त्रम् can be taken to  
qualify भूपतीन् as also अस्मान् in keeping with the मध्यमभिन्त्याय हन्  
is quite explicit, however, as to why people like himself too were  
to be included in the category of those that deserved to be lied upon  
'Lies upon us, by whom (ये) as though drawn in a picture (लिखिते =  
चित्राङ्गते इव 'चित्राङ्गारम्भे' इव' as Kalidasa would have put it) the seizure  
of the hair was then observed and only recently observed (वाक्षिन्) )  
helplessly लिखिते इव contains in it an उल्लेखा 'धिक् अस्मान् ये वाक्षिन्' =  
धिक् अस्मान् यस्तु अस्माभि वाक्षिन्' and this part of the verse, therefore,  
can be regarded as an instance of कदम्बिक अङ्क 111, 13 1-3 हिमवत  
हिमालयस्य इति यावत् मार (strength) इव मार यस्य तत् हिमवत्सरन्, हिमवत्मार च  
तत्पुरु (large) च येन यस्य स हिमवत्पुरुषत्वा (nom., sing.), तस्मिन् हिमवत्मार-  
गुरुवेदेति । यावत् लोकावस्थिति (the condition of the world, the routine of life)  
येन स, तस्मिन् आशङ्के I fear not तस्मिन् शोकावेगं न आशङ्क = तस्मिन् आकावेगं स्यात्  
इति न आशङ्क — 'I am not afraid that on his part (lit. in him) there will  
be vehemence (आवेग) of grief' अस्मात् परिभवन् 'an unbecoming or unwor-  
thy insult,' object of उपश्रुत्य having heard learnt about.' स्वव्यति  
present third person sing of वि + अव + मो to decide, used in the sense  
of future ( 'वत्तमानमामीष्य वर्तमानपदा लट्' ) what one decides to do, is deter-  
mined to do, one generally does—thus from 'to decide' the word passes

on to its next meaning 'to do' 'I don't know what अवस्थामन् will do this is what कृप wants to convey अथवा or rather, i. e. "why say 'I don't know'?" The consequence of द्राण's केशग्रह is quite evident

(14) Construe एकस्य तावत् [केशग्रहस्य] अथ दारण पाकं युचि वक्तुम् । नूनं, द्वितीये अस्मिन् केशग्रहे प्रजा निशेषिता [भवेयुः] । (पथ्यावबन्धनम्)

'Of one seizure of hair, i. e. of that of Drupadi's, here there is this dreadful (दारण) consequence (पाक = परिणाम lit. baking from वृत्) on the surface of the earth (युचि). On this second seizure of the hair : i. e. on the seizure of the hair of द्रोण, to be sure (नूनम्) [all] subjects or creatures (प्रजा) will be rendered such as would have nothing at all remaining (निशेषिता) : i. e. will be totally destroyed, will be wiped out." III, 14, 1-2 कृप sees अवस्थामन् who was lying in a swoon and draws near him and hurries to console him ('समभ्रमन्-सनाशसिंहि-') III, 14, 3-4 अवस्थामन् addresses his father — suddenly, however, he speaks to युधिष्ठिर imagining the latter to be there before him

(15) Construe आजन्मन, भवता विप्र न उक्तं विल, यत् तन ॥ इति ब्रह्मम् अज्ञातशत्रु. [इति ह्येतत् असि]. सर्वं तत् पुरी दिव्यरे [मे] ताते, नम आत्मा शेषात्, एकपद एव कथं निरस्तम् । (वमन्तिष्ठन्)

'Right from your birth (आजन्मन) they say (विल which is very significant, अवस्थामन् is not himself, at least now, quite sure-but people say) a lie ('विप्र' = 'असत्य') was not told by you. In so far as (यत्) you hate not (न द्वेष्टि) people, hence (तन) are you [wellknown as] 'one having no enemy' (न जान शत्रु दायम). How has all that viz., स्ववशीलता and अज्ञानशत्रुता of yours got itself thrown away (निरस्तम् p. p. from निशेषम्) [only] in respect of my father, your teacher or preceptor, the best among Brāhmanas (दिव्यरे भासायु वर २४), all too suddenly or unexpectedly (एकपदे — एवस्मिन् पदे lit. 'in a single step')? Indeed there must be 'something wrong (शेष) with my luck (आत्मा). {Otherwise this would not have happened}.'

III, 15, 1-2 Beside himself with grief, अवस्थामन् does not notice his maternal uncle's arrival. Hence the श्वशुर points out to him that ॥ has arrived. अवस्थामन् is only naturally moved to tears to see his maternal uncle. नन्दन अवस्थामन् दास्य is कृप's patronymic.

(16) Construe वनं मेघदन्तिना मृगं तन् अथ रणधुम् गतं, य एव दुराणां दुष्प्रवृत्त्युद्दिश्यण [आयत्त] वनं यत्न विप्रः परिहासा मन्त्रम् अवसन्, य तं स्वाम् श्लाघ्य भवति. [इ] दास्य, वयं नु गन्तुं गतः । (चिन्तिषी).

father went (इत प प प of इ to go used *actively* 'कर्तृवित्') to the other world (परलोकम्) I shall [therefore] bring about (करोमि = करिष्यामि) absence of separation from that affectionate father [of mine] for all time (मदा) [i.e. I shall be ever united with him by joining him in the yonder world or better *following* him in the other world.] The verse is अश्वत्थामन्'s reply to ह्य's remark that what अश्वत्थामन् had decided to do was improper. Far from it, अश्वत्थामन् seeks to convey to his maternal uncle, what he intended to do was the *right* thing to do. An affectionate father laying down his life for the sake of his dear son *ought* to be followed by the latter in the next world. III, 17, 1-2 ह्य accepts the truth of the proposition 'पुत्रे पितर अनुवर्तनीया ।' but very skilfully adds लोकद्वयेऽपि which literally means 'in both the worlds,' though he (ह्य) wants to emphasize the son's following the father in the world of the living *equally* with, *if not more than*, his following the father in the next world. As to this latter, provided the son carries out his duties such as offering libations, performing *s'rāddha* etc. he can rest satisfied that the father has been followed [metaphorically, of course] in the yonder world also यत्तार — from स + च that which moves well, mundane existence where one stage is followed by another that by a third, where things and beings ever move on जीवन्मृता—going of the world or people i.e. popular custom.

(18) Construe निवापाञ्जलिदानेन, केतने आश्रयकमपि [च] तस्य उपकारे न किं जीवन् शक्त [स्या] उत अन्यथा [शक्तः स्या] । (अनुवृत्तम्)

'Would you be able to help him (उपकारे) by giving (दान) cavityful (अञ्जलि) of libation (निवाप) water, or by *s'rāddha* rites which would be indications (केतने) [of your regard for and love of him] while being alive (जीवन्) or would you be able to help him, otherwise (अन्यथा) i.e. by following him in death? This is evidently a प्रश्नात्कार with the answer 'जीवन् एव न अन्यथा' contained in the question. If अश्वत्थामन् follows दान, he would be able to carry out his duty at the most in *one* of the two worlds. If he remained alive, he would be able to do justice to his duty to the father in *both* the worlds. Carrying out the father's mission would be इदं अनुवर्तनम् and performing the *s'rāddha* ceremony, offering libation water etc. would be पश्य अनुवर्तनम्. Evidently that course which would enable him to achieve लोकाद्वयवन्दनं वचन is to be preferred. III, 18 3-5 Logic is favourable to ह्य and 'न

But *excess of grief* makes it impossible for अश्व० to live even a moment longer, he contends. III, 18, 5-6 अथापि । e. even after father's death. शस्त्रस्यग्रहणं तत् एव विद्वन्बन् mockery in the form of holding a weapon. 'A weapon that could not save father द्रोण is held to no purpose. Away with the mockery of having it in hand.' 'भगवन्० divine one' अश्व० has the highest regard for the weapon which is what this form of the vocative brings out.

(19) Construe येन न उचितम् अपि त्व परिभवन्मात् तूहातम् आत्मा, यस्य प्रभावात् त्व न खलु कश्चिद् विषय न भवत्, तेन सुतशाकात् न तु भयात् त्व परित्यक्तम् असि । [इ] दास्य यत् अहम् अपि त्वा विनाश्य [तत्] भवते स्वस्ति [स्वात्] ।

The one [ i. e. द्रोण a ब्रह्मन्, whose यम i. e. कर्तव्य was इत्या, अभ्यसन and मध्यपिन ] by whom you were taken up, though not fit [ for being taken up ], out of apprehension ( नय ) of insult ( परिभव at the hands of others ) due to whose prowess ( प्रभावात् ) indeed there was nothing that did not become your object ( विषय — i. e. every thing came within your range ) — by him have you been abandoned ( परित्यक्तम् अति ) out of grief for the son and not [ lit but not ] through fear. As ( यत् ) I too shall abandon you ( विनाश्ये future 1st person sing of विभक्त्युत् causal base ' I shall cause to be free ). Let there be welfare ( स्वस्ति = कल्याण, ' शान्ति or सुख अस्ति ' a sentence has become a substantive Cf ' नमस् ' which was in fact equal to ' नमस्तेऽस्तु ' but now is accepted in Hindi and some other modern India languages as being a synonym of नमस्कार m ) for your honour ( भवते ) This last phrase is an instance of ' dative of interest ' Let there be welfare for your honour = Let there be welfare in your interest III, 19, 1 अश्व० desires to i. e. is about to cast off his weapon. III, 19, 2-3 At this moment, there is a tumult behind the curtain जेष्ठन् see or watch ( जेष्ठन् ) from near ( ज - समीपे ) i. e. ignore. The words heard from behind the curtain make अश्व० change his mind. That is why he grasps the weapon slowly and slowly ( शन शनै ) Behind the curtain once more, there is some one declaring —

(20) Construe विमुक्त्युत्तो, शोकं न्यस्तदन्त्य, आर्तं नमस्तस्मिन्शुभ्रिना शान्तस्य आचार्यस्य द्वाणस्य पञ्चिषवः शान्ता पात्रि न्यस्य नृपन् कृत्वा अय दृष्ट्युत्तम् शक्तिपिर याति, [ किं यूय ] सर्वे [ तत् ] सहध्वम् । ( मन्द-कान्ता )

दृष्ट्युत्त proceeds to his camp ( स्व - निजि याति ) after having laid

his hand on पाणि न्यस्य ) on the head (मौलि) grey (धवल) on account of [ silvery hair due to ] old age (पलित — lit. grey hair — to avoid the obvious tautology in 'grey due to grey nature on account of old age', धवल is taken to mean grey and पलित old age ) of preceptor द्रोण the teacher of the three worlds, who cast off (न्यस्त) his weapon (शस्त्र) through grief (शोकान्न) and who had his face washed (स्नात) and thus rendered wet (भर्त्त) by the tears (lit. water from the eyes) in the battle (भाणि in 'battle') and after having perpetrated (कृत्वा) = cruel (दृशस) deed. Do you all put up with this ?' III, 20 1 अश्नत्वामन्'s reaction is brought out by the words 'सकोप and 'स्वन्य च कृपयज्ञौ दृष्टा' Angriely and with his body full of tremor he asks कृप and गत 'what possibly is this ?'

(21) Construe आत्तधनुषां मनुजेश्वराणां प्रत्यक्ष, प्रायोपवेशसदृश व्रतम् आरिष्य तस्य भद्रक्षयागे मे स्नातस्य पलितमौलिनिरस्तकाशे शिरसि शस्त्र म्यापारितम् । (दन्तानिलका).

'Was a weapon caused to operate (म्यापारितम्—p.p.p. of the causal of वि + आ + ण) on the head (शिरसि) of my father—head that had thrown into the background (निरस्त—lit. thrown off) the *Kas'a* flower by his crown (मौलि) rendered hoary by age (पलित)? Was this done before the eyes (प्रत्यक्ष) of lords of men (मनुजानाम् ईश्वराणाम्) who had taken (आत्त p.p.p. from आ + दा) bows [in their hands]? Was this evil perpetrated on my father who was observing a vow (व्रतम्) similar to (सदृश) that of sitting [without eating] (उपवास) with the purpose of departing (प्रवृत्त भव प्राय, तर्णे) to the other world and who had no weapon in his hand ( न शस्य पाणौ यस्य तस्य भद्रक्षयागे १ )? ' Droṇa's having cast off weapons in the battle on having learnt 'अश्नत्वामन्' is slain' was similar to 'a fast unto death (प्रायोपवेश)' For just as such a fast is one ending in the death of a person, father's having cast off his weapons on the battle field was sure to as it did lead to his death. The *Kas'a* flower is referred to as a standard of comparison

III, 21 नन्द बाणेश्वरं दम्भम् where नाभ्य = luck, fate. न्व added to ना, नान does not effect any change in the meaning i.e. नाम and नमभ्य are synonymous and so are नाभ and नमभ्य 'अन्ता परिभाषित' [your] self was caused to be insulted; e. permitted to be insulted or अन्ता = शरीर - 'your person was allowed to be insulted'

(22) Construe शोकममनसा स्पेशितं दहं परिचरत [रुति] आ [वा] काक वा हृषद्वनय वा क्षीरं परिमृणन्। पुरन्दरिणाश्रितविविधमन्तस्य रिषा शिरसि मय मम पाद एव निहितं न करं च। (प्रित्तिमा)

The verse is significantly enough prefaced by अथ वा अद्वयमान् was very much pained that दाता allowed himself to be insulted by a mean (दुष्ट) person of that kind (नवाविध) for the sake of his unfortunate son i.e. अद्वयमान् himself. On second thought however says अद्वयमान्. On the body (देहे) having been abandoned (परित्यक्त) at the forefront (प्रिमि) of the battle with mind (मनस्) made blind (धन्व) by grief [for the son] a dog or a crow or a son of Drupada would touch the head. The idea is that the son of Drupada was on the same level as a dog or a crow. A dead man's body can be touched even by beasts like dogs or birds like crows. There is nothing surprising that the wretch of a हृषद्वनय did it. अद्वयमान् puts his interpretation on the insult inflicted on दाता by हृषद्वनय. Here is the foot (पाद) of the enemy (रिषा) intoxicated (मन्तस्य) on account of the wealth (द्रवि) in the form of the stream (भात) of bright or dazzling missiles (पुरन्दरिणाश्रितविविधमन्तस्य) that has been planted on just my (मम एव) head and not [the enemy's] hand that has been planted on his (i.e. father's) head. This is वगदर's construction and it brings out the idea that हृषद्वनय's son did not lay his hand on दाता's head so much as his foot on just अद्वयमान्'s head. Thus interpreted the verse would be an instance of अपरुति अलकार defined by नन्व in his काव्यदर्पण as 'अपुनरुक्तिरिति अलकारः'। The translation given on p. 79 of this edition has been given having taken the construction in III, 22cd to be मय मम पाद एव न करं च पुरन्दरिणाश्रितविविधमन्तस्य रिषो शिरसि निहितं। Where निहितं p.p.p. = निहितविविधमन्तस्य। It must be admitted that वगदर's construction has three merits (1) it does not tamper with the order of the words मम एव (अथ) and (2) 'रिषा शिरसि' involves हृषद्वनय whereas 'रिषो मय पाद' मम एव शिरसि निहितं न [रिषो] करं एव [हृषद्वनय] प्रिमि [निहितं by मन्तस्य] does not involve any such defect. (3) निहितं a past passive participle is taken in its वाच्य sense and no

his hand on पाणि - यस्य ) on the head ( मौलौ ), grey ( धवल ) on account of [ silvery hair due to ] old age ( पलित — lit. grey hair — to avoid the obvious tautology in 'grey due to grey nature on account of old age', धवल is taken to mean grey and पलित old age ) of preceptor द्रोण, the teacher of the three worlds, who cast off ( त्यक्त ) his weapon ( शस्त्र ) through grief ( शोकत् ) and who had his face washed ( स्नातित ) and thus rendered wet ( भार्द्र ) by the tears ( lit. water from the eyes ) in the battle ( भानि in 'battle' ) and after having perpetrated ( कृत्वा ) a cruel ( क्रूर ) deed. Do you all put up with this ? III, 20, 1 अश्नत्पामन्'s reaction is brought out by the words 'सक्रोध' and 'सक्रम्य च ह्यवस्रौ दृष्ट्वा' Angriely and with his body full of tremor he asks क्व and नृत् 'what possibly is this ?'

(21) Construe : नातपनुषां मनुजेश्वराणां प्रत्यक्षं, प्रायोपवेशदृष्टं व्रतम् भासि सस्य भद्रावपाने मे तातस्य पलितमौलिनिरस्तकाये क्षिरसि शस्त्रं व्यापारितम् । ( वसन्ततिलका ).

'Was a weapon caused to operate ( व्यापारितम् — p p p of the causal of वि + आ + ण् ) on the head ( क्षिरसि ) of my father — head that had thrown into the background ( निरस्त — lit. thrown off ) the *kāś'a* flower by his crown ( मौलि ) rendered hoary by age ( पलित ) ? Was this done before the eyes ( प्रत्यक्ष ) of lords of men ( मनुजानाम्, ईश्वराणाम् ) who had taken ( आण् p p p from आ + दा ) bows [ in their hands ] ? Was this evil perpetrated on my father who was observing a vow ( व्रतम् ) similar to ( सदृश ) that of sitting [ without eating ] ( उपवेश ) with the purpose of departing ( प्रवृत्त अथ प्राय, तस्मै ) to the other world and who had no weapon in his hand ( न शस्त्रं वाणौ यस्य तस्य भद्रावपाने ! ) ? ' Droṇa's having cast off weapons in the battle on having learnt 'अश्नत्पामन्' is slain' was similar to 'a fast unto death ( प्रायोपवेश )'. For just as such a fast is one ending in the death of a person, father's having cast off his weapons on the battle field was sure to, as it did, lead to his death. The *Kāś'a* flower is referred to as a standard of comparison in point of whiteness. अश्नत् says his father's grey hair throw into the back round even this proverbially white *kāś'a* flower. प्रत्यक्षनातपनुषां मनुजेश्वराणाम् brings out the daring of the perpetrator of the evil deed and the indifference, if not cowardice of the kings who watched the whole thing with a philosophical unconcern. III, 21, ५१ says 'so, do I learn, people ( जन ) say' ११ does not know definitely. III, 21, 2 परिहरन् p p p of परि + मृ + to huddle rudely III, 21, 3 नरं परिहरन् तार अर्धम् 'there was a new incarnation of insult' is पनार्थान् for 'this new insult was inflicted on' [ that heap of lustre नाराजि ].

III, 21 मन्द भाग्येव वयम् म where भाग्येव = luck, fate येव added to भाग, नाम does not effect any change in the meaning. e. नाम and नामम् are synonymous and so are भाग and भाग्यम् 'मात्मा परिभाषित' [your] self was caused to be insulted; e. permitted to be insulted' or आत्मा = शरीर - 'your person was allowed to be insulted'

(22) Construe: शोकान्धमनसा रणशिरसि देहे परित्यक्ते [मति] आ [वा] काक. वा हुपदतनय वा शिर परित्यक्ते. सूरदिव्याम्बूषणिमदमस्य रिपोः शिरसि भव मम पाद एव निहित, न कर च। (शिरशिणी)

The verse is significantly enough prefaced by अथ वा' अद्वत्मानम् was very much pained that द्रोण allowed himself to be insulted by a mean (हुद्र) person of that kind (तथाविध) for the sake of his unfortunate son viz. अद्वत्मानम् himself On second thought, however, says अद्वत्मानम् 'On the body (देहे) having been abandoned (परित्यक्ते) at the forefront (शिरसि) of the battle, with mind (मनम्) made blind (अन्ध) by grief [for the son], a dog or a crow or a son of Drupada would touch the head' The idea is that the son of Drupada was on the same level as a dog or a crow. A dead man's body can be touched even by beasts like dogs or birds like crows. There is nothing surprising that the wretch of a हुपदतनय did it. अद्वत्मानम् puts his interpretation on the insult inflicted on द्रोण by हुपदतनय 'Here is the foot (पाद) of the enemy (रिपो) intoxicated (मत्स्य) on account of the wealth (द्रविण) in the form of the stream (धौव) of bright or dazzling missiles (सुरन्ति शस्त्राणि), that has been planted on just my (मम एव) head and not [the enemy's] hand that has been planted on his (i. e. father's) head.' This is वाङ्मय's construction and it brings out the idea that हुपद = son did not lay his hand on द्रोण's head so much as his foot on just अद्वत्मानम्'s head. Thus interpreted the verse would be an instance of अपवृत्ति अलंकार defined by मम्मट in his काव्यप्रकाश as 'महत् त्रिविधान्यन्त्याद्यन्ते सा लक्ष्यन्ति।' The translation given on p. 79 of this edition has been given having taken the construction in III, 22cd to be अथ मम पाद एव न कर च सूरदिव्याम्बूषणिमदमस्य रिपोः शिरसि, निहित।' Where निहित p.p.p. = निहितो भविष्यति It must be admitted that वाङ्मय's construction has three merits (1) it does not tamper with the order of the words मम एव (अथ) and (2) 'रिपोः शिरसि' involves दूरान्वय where as 'रिपो अथ पाद मम एव शिरसि निहित च [रिपो] कर तस्य [पुनरागतम्] शिरसि [निहित by अन्धमनित्याद्य] does not involve any such defect (3) निहित a past passive participle is taken in its वाच्य sense and no



resort to 'वर्तमानमासीत्ये वर्तमानवद्वा' need be made Viewed thus the contents of the 23rd verse would seem to support the interpretation of जगद्गुरु — did अश्वत्थामन् not present himself to your mind (lit. memory न यात स्मृतिं ते ।) ? By implication 'he did, but you did not care', you thought you could with the missiles in your possession treat him with contempt III, 22 द्रुप आत्मा यस्य स vocative is दुरात्मान् पाञ्चालानां पाञ्चालेषु वा भयसीदति इति lowest of the family of the पाञ्चाल king or पाञ्चालश्च भसी अपसदश्च a mean पाञ्चाल — vocative is 'पाञ्चालापसद'

(23) Construe ताव निश्चयेन शस्त्रग्रहणविमुखम् उपलभ्य, शत्रून् त्यक्त्वा अस्य उत्तमज्ञे पाणिं विदधत ते करभूतधनु पाण्डुपाञ्चालसेनानूलोक्षेऽप्रत्ययपवन अश्वत्थामा स्मृतिं न खलु यात किम् । (मन्दाक्रान्ता)

'Having ascertained (उपलभ्य) [my] father (तातम्) to have been definitely (निश्चयेन) averse (विमुखम्—विगत विरक्त वा मुखम् यस्य स ) to holding weapon, as you placed your hand (पाणिं विदधत ) on his head (उत्तम च तन् अङ्ग च तस्मिन् शिरसि), did अश्वत्थामन् who held in his hand his bow (करभूत धनु येन स — 'धन्वा' would have been better at the end of the compound), the wind at the time of the universal destruction (प्रलये प्रत्ययस्य वा पवन) in the matter of blowing off (उल्लेख lit. throwing up) the cotton (नूल) in the form of the army of the पाण्डुs and the पाञ्चालs, not present himself (न यात) to your memory, (ते स्मृतिं), indeed (खलु) ? 'Strange indeed that he did not But judging from your conduct, it is certain, he did not' Otherwise you would not have so grossly misbehaved in respect of my father : पाण्डूनां पाञ्चालानां सेना एव नूल (कापांस) is one रूपक and अश्वत्थामा एव उल्लेखे । e उल्लेखेण प्रत्ययपवन another arising out of it Thus in the verse is contained an instance of the परिष्कारितरूप III, 23, 2-6 अथ वा indicates a change in अश्वत्थामन्'s line of the thinking 'what was expecting so much from this युधिष्ठिर with a heart (चेतसः) crooked (विद्व = बद्धम्) by nature and untruthful (अलीकन्) ? युक्तानाम् — is it indeed proper ? हे जन्मनी याव स द्विजन्मा तस्य द्विजन्मन (Vide जन्मना जायते शुद्ध सत्कारोद्भिन्न उच्यते । महाप्राज्ञs, क्षत्रियस्य and वैश्यस्य were entitled to the उपनयन सम्भार and this latter was regarded as their second birth — later नाटिकाs who had इज्या, अध्ययन, अभ्यासन as their धर्म alone came to be called as द्विजन्मान् or twice-born, the word thus being an instance of the restriction of the sense of a word) परिणत (fully developed lit. 'bent on all sides' = e, ripe) इव दम्य म, नम्य परिणतवयस । सर्वान् आचार्य तस्य । 'निष्पन्न मम [अश्वत्थाम] पिता' — 'and of one, particularly, who was my father' — all these

from दिवन्मनः upto मम पितुः are *significants epithets* and the passage is an instance of the परिकर अलङ्कार दुष्टबुद्धस्य कलङ्कः, । मनुजानां मनुजेषु वा पशुः — these also are साकृत विशेषणः, अथ वा — or what use are all these sinners?

(24) Construe: येः मनुजपशुभिः निर्मयादिः उदायुधैः भवद्भिः इदं गुप्तातकं कृतम् अनुमते दृष्टं वा तेषां नरकरिपुणा सार्धं सन्नीमकिरीटिना [भवताम्] असृग्मेदोमासैः अयम् अहं दिशां बलिं करोमि । (हरिणी)

'Here (अयम्) I shall make an offering (बलिं करोमि where करोमि = करिष्यामि 'वर्तमानसामीप्ये वर्तमानवदा वद्') to the quarters (दिशाम्) by the blood (असृक् n), fat (मेदः) and flesh (मांस) of you along with Bhīma and Arjuna (किरीटी) accompanied (सार्धं) by the enemy of [the demon] Nara-ka i. e. Kṛṣṇa — you by whom beasts in the form of human beings (मनुजाः एव पशवः तैः) who transgressed their limits or bounds (निर्मयादिः — निर्गता मर्यादा येषां तैः) and lifted up their weapons (उदायुधैः — उद्गतानि बाधुधानि येषां तैः) this great sin (गुरु च तत् पातकं च गुप्तातकम्) was either practised (कृत) or permitted (अनुमत) or seen (दृष्टं). नरक is the name of a demon whom Kṛṣṇa killed He (नरक) was the son of Earth and Prāgyotisa, a king of Assam. दिशा बलिं करोमि = दिग्बलः बलिं करोमि genitive for dative of Interest If 'भवताम्' is not supplied after 'सन्नीमकिरीटिनाम्' [असृग्मेदोमासैः] the change of pronoun from एते. to भवताम् can be avoided. But in line b of III, 24 'भवद्भिः' is there. Thus from 'ये' to 'भवन्' is a change that भट्ट नारायण did not think it wrong to make Again 'येः दृष्टं कृतम् अनुमतम्' refers to persons among whom नरक रिपु, भीम and किरीटी were included and once more 'नरकरिपुणा सार्धं सन्नीमकिरीटिना [भवताम्]' is the phrase that is used This had led मम्मट in his काव्यप्रकाश to put this verse down as an example of the दोष (defect) known as 'पुनस्त्वता', i. e. tautology. III, 24, 1 किं न मम्मवति = सर्वं सम्भवति। कौविद explained as कौति i. e. proclaims 'duty' etc. (धर्मादि) इति बौः वेदः इत्यर्थः । तस्य कोः वेदस्य विदः ज्ञाता कौविदः, lit. knower of Veda Later, 'knower' in general is understood to be conveyed by the term. An alternative explanation is proposed कवि वेदे विदः ज्ञान यस्य स. कौविदः. Here also from 'knower of Veda' there is a transition to 'knower' in a general sense. Thus came the term कौविद to be understood in the sense of one who knows. Cf 'राष्ट्रभाषा-कौविद' which is an उपाधि or degree conferred on one who knows the *śāstrabhāṣā*. दिव्यानाम् अस्त्रानां ग्रामः समूहः (metaphorically) तस्य कौविदः, लम्बिन् ।

(25) Construe: पितुः मूर्ध्नि स्पृष्टे सति ज्वलन्मलमासत्वरघुना रामेण यत्

कृतं तत् भवतां धृति न उपगतम् [ किम् ] । अथ क्रोधान् अश्वत्थामा तदरिरधिरासार-  
विघ्नस कर्म रणमुखे विधातुं न प्रभवति किम् । ( शिखरिणी ) .

'On his father's head having been [rudely] touched that which was done by Rāma with his axe (परशु), shining like blazing (ज्वलन् lit. burning) fire (अनल), - has that not reached your ear?' अश्वत्थामन् means to ask whether the persons did not know how परशुराम avenged the death of his father at the hands of the sons of Kartavīrya 1, & क्षत्रियस by vanquishing the latter on as many as twenty one occasions with his characteristic weapon the 'axe' (परशु) dazzling (भास्वद्भा, lustre, 'वद्' possessed of) like burning fire. He further asks in ed whether अश्वत्थामन् blind through anger would not that day (अथ) be able to carry out that act (कर्म विधातु) on the fore-front of the battle (रणस्य मुखे) which would have as food (विषस्य that which is eaten from 'यस्' to eat) the shower (भासार) of the blood (रुधिर) of his (तस्य) enemies (भरि) This is only another way of conveying that अश्वत्थामन् would prove himself to be another परशुराम, and like परशुराम chastise all those Kṣatriyas who were responsible for 'touching' his father's head 1. e. for handling it rudely. III, 25, 4-5 अवश्य यथा स्वात् तथा प्रतिकर्तव्ये worthy of necessarily being counteracted. निकार (humiliation) एव अग्नि तस्मिन् निकाराग्रौ is an instance of रूपक सर्वेषाम् अधावत् क शक्तः = सर्वेषु भस्माद्य क शक्तः । III, 7 इमं conveys that though none but अश्वत्थामन् is able to put out the fire of humiliation, he wishes to make him descend on the battle-field (अवतारयितुम् infinitive of the causal of अव + रु) after having him duly sprinkled [with holy water] on the office of the commander-in-chief (सेनापते. भाव सेनापत्य तस्मिन् सेनापत्ये). Though इय was not personally going to sprinkle अश्वत्थामन् he says 'अभिषिष्य' because he was sure that his telling दुर्योधन to appoint अश्वत्थामन् as the सेनापति would be enough. Or alternatively अभिषिष्य may be taken to have in it the meaning of the causal base contained ('अन्तर्भावितव्यम्') Thus अभिषिष्य would mean the same thing as 'अभिषिष्य' पर-तत्रम्-dependent on another (or others) 1. e. on दुर्योधन (or दुर्योधन and his brothers or counsellors). न किञ्चित् करोति इति अविविचित्रम् = सुद्रुम, insignificant. III, 24, 9 इमं does not agree ('न सङ्गः.....') The reason follows in the next verse —

(26) Construe यदि तपुस्त्वयश्च भवान् अथ पुत्रि न पुन्यते [ पति ] मनीषम् भद्रो धातुराज्यं कथं मेवेत् । ( अनुष्टुप् )

न मीमं यस्मिन् न मनीषम्, similarly न दोष यस्मिन् तद्भद्राणम् । Both are

instances of the नन् बहुमीहि compound. नाभ्यां तुल्या कश्चा यम्य स — ३५० 'one whose orbit is similar to that of those two' i. e. one who is their equal. According to इय, the prospect of दुर्योधन's army without भीष्म and द्रोण, if अश्वत्थामान्, their equal, is not appointed to be at the forefront (पुरि lit. at the yoke), is far from bright (कथं भवेत्) III, 26, 1-6 कृत परिक्लृप्तः । ६. बद्ध परिक्लृप्त येन स — one who has girded up his loins. न परिद्वन्द्व (obstacle) अपरिद्वन्द्व, अपरिद्वन्द्व परिद्वन्द्व भञ्जितुम् परिद्वन्द्वीभञ्जितुम् is a च्वि form. What made कृप believe that दुर्योधन would only be waiting for अश्वत्थामान् to be appointed as सेनापति, except it was his affection for his nephew, it is difficult to say परिकल्पितानि (got ready) अभिषेकस्य उपकरणानि येन स परिकल्पिताभिषेकोत्करण । अभ्यर्क्षमाणः — eagerly waiting. परिभवे एव अनल नन दहानन् contains, a रूपक. तस्य प्रतिकार. एव अत्र अवगाहनम् (plunging in water) is another रूपक (metaphor) arising out of it. Thus there is a परस्परिरूपक in this passage. मनास्वादिना consolation The passage तदहं गता सेनास्वादिना मन्दमन्त्राय करामि brings out the guileless nature of अश्वत्थामान् who had no special longing for the position of a सेनापति, avenging himself on the enemy having been all that he wanted to achieve — III, 26, 8 कृप and दुर्योधन make their appearance (प्रविश्य) on the stage. अत्राना राजा अत्राना vocative is [३] अत्राना दुर्योधन had himself made कृप the king of Angas as he wanted him to be on his side to oppose the पाण्डवस, and as the latter had insulted him (कृप) as no राजन् but a 'मृतपुत्र'.

(27) Construe तेजस्वी [नर] धृतायुधनाभ्या बाहुभ्या रिपुहृत्तवन्तु ॥ पारं व्रजति । [मपतु] आचार्या स्वस्य मुनिभ्यो निदम्य, शस्त्रमहसमये विशास्त्रं किम् आसीत् । (प्रदर्शना)

The dialogue between दुर्योधन and कृप deserves to be followed carefully. Duryodhana is here expressing his surprise at the way that Drona behaved after having learned that 'अश्वत्थामान्' was killed in the battle. 'All spirited persons (तेजस्वी is बालौ एकवचनम्) go to the [other] shore (पारम्) of the [ocean in the form of] grief (दुःख) for a relative (वन्धु — one with whom a person has a bond or tie i. e. relationship) killed by the enemy with their two arms with oars (द्वय) in the form of weapons held in them. [The expectation from आचार्य द्रोण who is accepted on all hands as a very spirited or brave person was that he too should have crossed the ocean of grief. दुर्योधन's argument will take the following logical form. All spirited persons go to the other shore of the ocean of grief—Major Premise. Acarya Drona was a spirited

Minor Premise Acarya Droṇa ought to have crossed the ocean of grief ~ Conclusion ] Curiously enough, however, the Acarya, on having learnt ( नि + शृम् to hear, निश्चय is the gerund from the root, lit. meaning having heard ) about the death ( निधनम् ) of the son ( सुत ) in the battle ( सख्यम् ) became one ( बासीध ) who cast off his weapons ( निगत शस्त्र यस्य ॥ ) [ just ] at a time समये when a weapon ought to have been taken up [ in hand ] ( शस्त्रस्य ग्रह ग्रहणम् इति यावत् तस्य समये तस्मिन् ) Why ( किम् almost having the force of विमिति ) was he विश्व [ then ] ? The verse embodies a severe criticism against द्रोणाचार्य According to द्रव्योदन, the आचार्य failed in living up to his reputation as a तेजस्वी पुरुष The prose passage that follows makes the criticism against द्रोण explicit रिपुणा हतं च भवौ बन्धु च तस्य दुःखम् [ एव सागर not expressed ] तस्य पारम् ( shore ) — the shore of the [ ocean of ] grief for a relative killed by the enemy भट्ट नरहरियण has not used the word 'दुःखसागर' but that is evidently what he had in his mind. This is evident from धृतम् आयुधम् एव ह्रस्व ययो [ वाङ्मा ] तौ धृतायुधध्वौ ताभ्या ( करणेत्तृतीया ) धृतायुधध्वान्मा — [ with the arms ] that have the weapons held in them as the oars Thus this latter compound contains a रूपक in it ( आयुधम् एव ह्रस्व weapon itself is the oar ) This रूपक has arisen out of the former which is not actually expressed in so many words but which is there present to the mind of the author Thus understood, the verse can be said to contain in it a परम्परितरूपक III, 27, 1-2 अथ वा Or rather — changes the line of thought of the speaker ( द्रव्योदन ) It was wrong to have expected so much from द्रोण who was not a क्षत्रिय by birth अभियुक्त जनै सुखं उत्तमिदम् — 'By persons who have applied themselves ( अभियुक्त p p n from अभि + युज् to apply oneself to, to study, one who has studied ) [ to this question ], well ( सु ) [ i. e. appropriately ] has this been stated viz, प्रकृति इत्यत्रा प्र + कृ means to begin प्रकृति therefore means beginning starting point The सांख्य's regard प्रकृति as one of the two fundamental principles on the basis of which they explain the creation of the universe But apart from this technical sense in which the word is used by the Sāṃkhya thinkers, प्रकृति is understood to mean one's own nature ( स्वभाव ) obviously because the प्रकृति or the स्वभाव of every one is there associated with him or her right from the beginning of one's life In a germinal form or in its potential form every one's nature is there associated with him right from the moment of his or her birth If is the स्वस्य भाव 'one's

own existence.' दुःखेन त्यज्यते इति दुःखत्वा that which can be given up or abandoned *with difficulty* (if it can be given up at all). 'प्रकृतिः दुःखत्वा' is 'a 'सूक्त' or 'द्विभाषित' भट्ट नारायण has seen to it that his composition is enriched by the inclusion of such सुभाषितs which are quite suited to the occasion. A paraphrase of this सुभाषित is 'स्वभावो दुरतिक्रमः' where evidently प्रकृतिः is replaced by स्वभावः and दुःखत्वा by दुरतिक्रमः (दुःखेन अतिक्रम, यस्य or दुःखेन अतिक्रम्यते इति) शोकेन अन्ध मन, यस्य स तेन शोकान्धमनसा — ३० (has here the force of शोकान्धमनस्त्वत्वाद्देही) क्षत्रस्य क्षत्रियस्य इति यावत् धर्मः कर्तव्यम् इत्यर्थं, तस्य कांक्ष्यम् क्षत्रधर्मकार्क्ष्यम्—the (harshness कर्कशता, कांक्ष्य later) sternness necessary for carrying out the duty of a *Kṣatriya* (where there is no scope for any softness of the sort that द्रोण showed). दिजाति, a ब्राह्मण. दिजातेः धर्मस्य सुलभ easy to obtain for i. e. *natural* to the duty of a *Brāhmaṇa* मार्दव=सूदृता softness, mildness 'मार्दवपरिग्रहः कृतः' is पर्यायोक्त for सूदृता अङ्गीकृता. The sentence contains in it an instance of काव्यलिङ्ग अलंकार (शोकान्धमनसा क्षत्रधर्मकार्क्ष्यं विमुच्य = असी शोकान्धमनसा भासी अतः क्षत्रधर्मकार्क्ष्यं त्यक्त्वा; this embodies the cause of the effect मार्दवपरिग्रहः कृतः— but the cause *has not been directly* stated). The passage deserves to be noted as a typical example of the style of भट्ट नारायण. The author writes with perfect ease and his passages are full of 'मसाद' when necessary, as for instance while describing the grief of अश्वत्थामान् on his having learnt that his father was no more. But when दुर्योधन is *critical* of द्रोण, the author deliberately changes over from मसाद to औजस् (which is समासभूयस्त्व and where harsh sounding syllables have a greater scope). 'क्षत्रधर्मकार्क्ष्य', particularly the 'कार्क्ष्य' part of the compound would have been regarded as a *defect* in another context. But here कार्क्ष्य is the appropriate word. It does justice to the harsh nature of a *kṣatriya* who carries out his duty not being influenced by emotion peculiar to those whose nature and daily occupation are such as make them soft or mild. Then follows the compound दिजाति-धर्म-सुलभः and finally the phrase 'मार्दवपरिग्रहः कृतः'. That words are the clothes of what one wants to convey भट्ट नारायण knew very well. The clothes must needs be suited to the thought. In fact those who have devoted an amount of thought to the relationship between what an author expresses and the style which he adopts for expressing the same as not similar to the clothes and the person wearing them so much as a *person* and his *skin*. They are so closely connected with each other as to be deemed inseparable.



No wonder that literary artists who are aware of this adopt a style which is suited to the *sentiment* which in the ultimate analysis is some *bhāva* of the mind. In fact the dictum would be 'यथा भाव ( रस ) तथा रीति ।' III, 27, 3-6 कर्ण's interpretation is different. On being asked what it was he replies "Droṇa's intention was 'let me have (lit I ought to get) अश्वत्थामन् crowned as the King of the [entire] earth'. As all chances of this being done were nipped in the bud on account of [what द्रोण understood] as his absence, he concluded that a *महान्* that he was, and even there an *old* *महान्* that he was, holding weapon on his part was no use (क्वा) " Why कर्ण is putting such a construction on द्रोण's loss of spirit on learning that his dearest son was killed it is not easy to say III, 27, 7 दुर्योधन agrees and nods his assent III, 27, 8-9 Encouraged कर्ण goes a step further and accuses द्रोण of a deliberate indifference to the slaughter of the principal warriors, as [allegedly] द्रोण's one motive was to see that as many kings were killed in a battle where some fought for पाण्डवस and others for कौरवस as possible. Karna's influence over दुर्योधन is tremendous III, 27, 10 He says 'this is reasonable — this appropriately explains द्रोण's behaviour' III, 27, 11-12 कर्ण advances a bit of evidence in support of his interpretation 'King Drupada too did not, from as early as the days of boyhood, allow द्रोण to stay in his (द्रुपद's) country, *precisely* for this reason, III, 27, 14 कर्ण adds that this is not only *his* interpretation 'Others who have applied their minds to this question too do *not* consider this to be otherwise' III, 27, 15 दुर्योधन has no doubt about the matter in his mind ('क सन्देहः')

(28) Construe एव न चेत्, अन्वयात् स अतिरथः भव्य दत्त्वा किरीटिना वध्यमानं सिन्धुराजं कथम् उपेक्षेत । ( अनुश्रुम् )

'If it were not so (एव न चेत् — supply स्वात्), how would that great warrior (अतिरथः) i. e. द्रोण remain indifferent (उपेक्षेत — potential 3rd person sing. from ज्ञ + ईक्ष् to ignore, to be indifferent to) the king of Sindhus i. e. जयद्रथ [even] after having given (दत्त्वा) him freedom from fear?' The fact that Drona gave no protection to Jayadratha while the latter was being slain by Arjuna (किरीटिना inst. sing. of किरीटिन) can not be explained otherwise अनिरथ is grammatically explained as रथ भङ्गः विघ्ने इति रथ (रथ + अन्), अनिक्रान्त रथः he who has gone past, surpassed a warrior with a chariot, a great warrior. Such an अनिरथ can

fight single handed an unlimited number of opponents ('अदितान् योषेद यस्तु मन्त्रोकोऽतिरपस्तु सः') III, 28, 1-3 इव notices दुर्योधन and कर्ण sitting under a banian tree (न्यग्रोध—lit. one that grows downwards—thus is a peculiarity of the banian tree called also 'वट' वृक्ष or 'अश्वत्थ' वृक्ष न्यग्र= bending downwards (नि + भञ्च्), रोध from रुध् to grow Cf अमरटीका XV, 1-2 for the peculiarity of the *asvattha* tree in the form of the mundane existence 'ऊर्ध्वमूलमधःशाख-मश्वत्थं प्रादुरव्ययम् । उदासि यस्य पर्णानि यस्य वद मवेदन्ति ।' 1 also 'अश्वत्थ' मूळान्यनुमततानि । कर्णानुवर्धानि मनुष्यराजं ।' 2) and proposes that they अश्वत्थामन् and he should draw near and they do accordingly and declare the victory of the 'lord of Kauravas' in keeping with the usual form दुर्योधन whose mind was already poisoned against द्रोण and therefore had no love lost between अश्वत्थामन् and himself behaves diplomatically As soon as he sees इव and अश्वत्थामन् he exclaims 'o how ! कृम and अश्वत्थामन्' He gets down from his raised seat. He salutes इव, saying 'पुरा, अभिवाद्ये' He then addresses अश्वत्थामन् 'O son of the preceptor !' and invites him to embrace him

(29) Construe [इ] अस्मदर्थहततात् ! एहि, क्वा ते. अङ्ग इव मम अङ्ग निरन्तर परिव्यञ्जम् । तं त्रि. मद्ग तव उजयो एव स्पष्टं च के भवि न तन्मूर्धेषु विहृतिम् एति । (वमन्ततिङ्वा).

'O you whose father has been slain (अस्मदर्थ इत तात् यस्य म, तत्तन्मुदौ) Come (एहि imp 3rd person sing of आ+इ to come), with [your] tired (कलान्ते—p. p. of कल् to be fatigued, instru plural) limbs (अङ्गै) embrace this body (अङ्गम्=अङ्गानि=शरीरम्) in a manner so as to leave no space [between your limbs and mine निर्गन्तुम् अन्तर यस्मिन् यस्मिन् यथा तथा] i.e. embrace (परिव्यञ्जस्व imperative 2nd per sing of परि+स्वन् to embrace) me *closely*' (ab) In *ad* दुर्योधन conveys how welcome was अश्वत्थामन्'s embrace to him 'Here the touch (स्पर्श) of your two arms (तव भुजयो), similar to (सदृश) [that of] your father's undergoes (एति lit. goes) a change or modification (विहृतिम्) : i.e. in our (न—"royal 'we') hair (तन्मूर्धेषु—in those that grow on the body' literally : i.e. 'in the hair')' This is a metaphorical (लाघुणिक) way of saying that contact of your arms has caused so much of joy to my limbs that they have a welcome experience of hair standing on their end or horripilation (रोमोद्रेम, रोमद्वय) Rightly has it been observed that the ways of kings are having a wonderful variety of forms (वाराङ्गनव नृपनीतिरिवरूपा) Otherwise दुर्योधन who was convinced of the 'selfishness' of द्रोण only



a little while ago would not have said "your touch, like that of your father's, causes horripilation through joy to me!" III, 29, 1 The embrace over, दुर्योधन makes अश्वत्थामन् sit by his side (पार्श्वे उपवेशयति where उपवेशयति is 3rd person sing of the present tense of the *causal* base of उप + विष्) III, 27, 2 Deeply moved to meet His Majesty for the first time after the departure of 'dear father (द्रोण)', अश्वत्थामन् sheds tears III 27, 3 कर्ण who only a little while ago had put an unfavourable, nay an uncharitable construction on द्रोण's throwing away of arms addresses अश्वत्थामन् to *console* him, अस्म शोकानल आत्मानं प्रक्षेप्तुम्' enough of throwing yourself into the fire of grief far too much (अत्यर्थम् - अधम् अतिव्रत्य यथा तथा) द्रौणायन as well as द्रौणि and द्रौणायनि in fact signify द्रोण's गोत्रापत्य or a distant descendent but that term is used here to refer to द्रोण's अपत्य or immediate descendent. III, 27 4 दुर्योधन says in this 'great ocean of calamity' there is no difference (विशेष lit excellence) between us व्यसनम् (calamity) एव महान् च असौ अणव इति is a रूपक

(30) Construe स तव तात मे पितु प्रणयवान सखा, [स] यथा शब्दे तव गुरु तथा मम अपि । तस्य देहनिधने दुःखं किं कथयामि, गुरु-श्रुत्वा मनसा तत् खम् एव जानीहि ।

The verse is remarkable for its lucidity or perspicuity, so essential in passages doing justice to 'Karuna' sentiment To you he (द्रोण) was father, to me he was my father's affectionate (प्रणय — वान्) friend (सखा) As he was your preceptor in the [matter of using the] weapon, so was he of mine too How (किञ्चिदपि) shall I express (कथयामि) [my] grief at the fall of his body Know you that with your mind, heavy with grief (गुरुं श्रुत्वा यस्य तत्, तेन गुरुश्रुत्वा मनसा) ' III 30, 1 रूप expresses his agreement with what दुर्योधन has said. III, 30, 2 The simple minded अश्वत्थामन् takes दुर्योधन's words to be the mirror to his heart and says when you are so very favourable (lit partial पक्षपाती, 'पक्षपातिनि (स्वयि is = locative absolute construction), it is meet [on my part] to lighten (न हृद्य अहृद्य अलघु हृद्य सम्पद्यमान कर्तुम्-लघुकर्तुम्) the burden of my grief (शोकस्य भारम्) ' But (किन्तु) —

(31) Construe यत् मयि जीवति तात केशजबन् अवाप्तवान् [तत्] अन्ये पुत्रिण पुत्रेभ्य सृष्ट्वा कथं करिष्यन्ति । (अनुष्टुप्)

In so far as (यत् = यस्मात्) while I was alive (मयि जीवति सति) father was subjected to (lit secured\* अवाप्तवान् p p p, from अव + आप् with the suffix वत् rendering the sense *active*) seizure

of his hair, then (तु = तस्मात्) how would others having sons (पुत्र + इन् = पुत्री, पुत्रिा is nom plural) entertain [any] longing for, or hope from their sons? This latter where पुत्रेभ्य is taken to be ablative plural 'from the sons' is better. The idea is when शूरा could not get much from अश्वत्थामन्—poor old man was subjected to the humiliation of having his hair seized—how would others endowed with sons hope to get anything from their sons? The evident answer is 'कस्यपि न.' The reading कस्यन्दपुत्रिा is obviously absurd. For शूरा was not an अपुत्रा to start with. Any reference to अन्य अपुत्रिा, therefore, would be irrelevant. III, 31, 1-2 कः who is not sympathetic even to the extent of keeping up appearances asks 'what could be done here, when by himself (ः = शूरा personally) who was the cause of the protection of all—[and therefore whose responsibility was the greatest], his person was reduced to that miserable plight (तदृशीम् अवस्थाम् आत्मा नीत) ?' The last part of the passage is euphemistic for 'when he suffered the indignity of seizure by the hair' III, 31, 3 अश्वत्थामन् who yet has not been able to probe the heart of कः replies as to what can be done.

(32) Construe पाण्डवीना चमूना य य सधुवुम्नर [सन्] शस्त्रं विभक्तिं, पाण्डवानि य य शिशु, अधिकवया, गर्भशय्या वा गत, य य तत्कर्मसाक्षी नयि रज परति मति य य य प्रसीप तस्य तस्य (न्यस्य) स्वयं अस्मान् अन्तकस्य अपि क्रोधान्ध मूढम् अन्तक (नयिष्यामि) : (सम्भवा).

पाण्डवी is पाण्डा इयन् belonging to पाण्डु. In fact पाण्डवादीनां चमूनाम् is grammatically correct meaning पाण्डवानाम् इति पाण्डवाया तस्य पाण्डवानां चमूनाम् = चमून् in the forces or armies. स्वस्य पुत्री तपो गुरु मद (दप. pride) यस्य स 'he who has pride—overweening (lit. heavy गुरु) pride—of his own arms i. e. of the strength of his own arms पाण्डवस्य गात्रं = पाण्डवस्य कुलं अश्वत्थामा does not want to spare any one, whether a lad or better kid (शिशु) or grown up (अधिक वय यस्य स अधिकवया) or one that is lying in (गत lit. gone to) the bed in the form of the womb (गर्भ, of the mother), 'whosoever has been a witness to that act viz. केशमद of my father', whosoever would be opposed (प्रतिप — विन्द) [to me] while I would be moving on the battle-field—even if he be the destroyer of the worlds himself—of every such person, I, blind through rage (क्रोधेन अन्ध) shall be the destroyer (अन्तक)'. A similar mischief was played formerly and it had caused those responsible for it to suffer अन्तकस्यमित्येव का is significant

A pupil of परशुराम (अमरघ्नेः अपत्यं पुमान् जामरघ-यः) that you are, you ought to be able to recall it to memory.

(33) Construe: यस्मिन् अरादिशोणितजलेः हृदाः पूरिताः सः अयं देशः, क्षत्रात् एव तथाविधः [ अयं ] परिववः [ यत् ] तातस्य केशग्रहः, तानि एव अद्वित्यस्त्रधरमराष्ट्रणि भासन्ति [ च ] मे [ श्मानि ] अस्त्राणि, यत् रामेण कृतं तत् एव क्रोधनः द्रोणायनिः कुरुते । ( सादृश्विकीकृतम् ).

"This is that same region (सः अयं देशः) [ viz. कुरुक्षेत्र ] where [ by परशुराम ] pools (हृदाः) were filled (पूरिता) with water in the form of the blood (शोणित) of the enemies. From just a kshatriya is there that kind (तथाविधः) of insult (परिववः) viz., father's seizure by the hair (at the hands of बृहदुज्ज) those same (तानि एव) missiles (अस्त्राणि), (which are) dazzling (आस् + वत् + ण + प्रत्यय, plural आसन्ति) belong to me, missiles which are mighty (शुक्ति) and voracious (परमराष्ट्रि—devourers, from एस् to eat) of the weapons (स्त्र) of the enemies (अरादीनां = शत्रूणां). That which was done by [-Paras'u-] Rāma [ previously ] just that does the son of द्रोण do i. e. 'will the son of द्रोण do' कुरुते=करिष्यति according to 'वर्तमाननामोऽप्ये वर्तमानवदा' लट् । परशुराम avenged the insult to which his father अमरघ्नि was subjected by क्षत्रियस, angry अभत्यामा too can similarly wreak his vengeance on परदुष्मन् and all others—kshatriyas—who were responsible for that ignoble act (हस्तकर्म) viz., द्रोण's केशग्रह. III, 33, 1-2 न अयं सत्पारण अनन्यसत्पारण. matchless, unrivalled—किम् अन्यत् सद्दुष्मन्=न किंचन सद्दुष्मन् (worthy) III, 33, 3-5 इमं is trying to press his nephew's claims. कृतपरिवर = बद्धपरिवर 'with his loins girded up.' There is वैलुकि न्याय and, therefore, अर्थापत्ति in 'उपेष्टु (to uproot) लोकत्रयमपि (the three worlds even) किं पुनः योषिष्ठिर (युधिष्ठिरस्य इति) बद्धम् (how much more capable, would he then be to destroy युधिष्ठिर's army)? This is only an introduction. The main object of इमं is contained in 'नव. अभिविष्यतां मेनाफये' । III, 33, 6-7 दुर्वीर्येण is polite but firm प्राक्प्रतिज्ञ, given previously, promised earlier. अयम् अये. = मेनाफयेऽभिप्रेतम् । III, 33, 8-9 इमं perseveres अनर्ह (unworthy) परिववः तेन द्रोणः स एव मानसः एव निमग्न-तम् (being drowned, sinking). किं भाग्य दीदा न परिष्यति—would there be no torment caused to this one? III, 33, 10 अन्यदुष्मन्'s guilelessness reaches its very limit in this line. Not only his maternal uncle but he too presses that he be appointed सेनापति, when 'His Majesty' दुर्वीर्येण has already said 'this has been promised to the king of Angas'. पुनः न अत्र च युष्माकं तयोः विनाशना पुनश्च पुनर्विचारः

thinking what is proper and what is improper (अ-नुक) अश्वत्थामन् asks 'what good is such a thought ?

(34) Construe अथ स्तुतिभिः प्रयत्नपरिवोधित निशा शय, अथ सुवनन् अकशवन् अपाण्डवन् अनोमक [ च नविष्यति ] । अथ इयं दो शालिना रणकथा समाप्यते, अथ नृपकाननातिगुरु सुव भार अपैतु । (शृण्वी)

To-day you will sleep (शये-present for future) for the whole of the night, [to be] awakened [in the morning] with eulogies (स्तुतिभिः) [by the bards] To-day the world [will be] void of Kes'ava, void of Paudavas, void of Somaka. To-day, here the story of the battle of those who shine or appear to advantage with their arms (शालिना शालिना = बहु-शालिना) will be brought to a termination (समाप्यते = समाप्यते), let the very heavy burden of the earth (i. e. which the earth is required to shoulder) in the form of the forest of kings—a wild growth of them—be removed [lit. go away अथ स्तु] 'प्रयत्नपरिवोधित is used *proleptically* one who will have to be awakened with efforts [as he will enjoy a sound sleep, as अश्वत्थामन् has decided to kill all his enemies] नृप एव काननम् तेन अति शुभ [सुव भार] । III, 34, 1 कः laughs at अश्वत्थामन् and leaves no room for doubt as to what his laugh means 'This is *easier* said than done' This must have naturally touched अश्वत्थामन् to the quick. But as if this was not enough, कः says 'many in the Kaurava army are capable of this act,' the implication being that there is no reason why अश्वत्थामन् should persuade himself to believe that he *alone* can do it. Much less justifiable would his priding himself on an imagined greatness be. III, 34, 3-4 The dialogue is becoming more and more interesting The अश्वत्थामन् *accepts* कः's proposition 'many in the कौरवराज are capable of achieving this' [where as is easy to infer कः included his own name as the first] अश्वत्थामन् is almost apologising *through grief* by which I had been struck *due* to the vehemence of *sorrow*, do I say so, *not* with the purpose of running down heroic persons [from our army]' III, 34, 5-6 कः grows positively offensive—he even uses a term of abuse viz., नृप. This is quite in a line with what he must have already decided to do. 'दुःखितस्य नैव विद्या प्रज्ञा ।' is an example of अपस्तुभप्रज्ञा अलंकार as when विद्या (specific case viz. that of अश्वत्थामन्) was विदित, सामान्य (a generalisation true of all who are grieved) is stated दुःखितस्य, दुःखितस्य are

examples of जातौ एकवचनम् ∴ they signify दुःखितानां and कुपितानां respectively. आयुधं द्वितीयं यस्य with the weapon as the second = to help or aid him संग्रामे अवतरणम् संग्रामावतरणम् descent on the battle-field. न एवविधाः प्रलापाः—not *ravings* like this! कर्ण is a past master in filling the cup of bitterness to the brim. III. 34, 7-8 राधायाः गर्भस्य भारः भूतः, सन्तनुदौ O were you who a burden to the womb of Rādhā. सृतेषु अपसदः the lowest among सृतेः charioteers. These terms of abuse are *invited* by Karna who began with 'मूढ' and '.. प्रलापाः'. मम अपि नाम अद्व-  
त्थान्नः of even me indeed, अद्वत्थामन् who am grieved (दुःखितस्य)  
— this is indicative of अद्वत्थामन्'s confidence in himself as a warrior  
'अश्रुभिः प्रतिक्रियामुपदिशसि।' O what a mistake 'न द्रष्टेण।' — this would  
have been the right thing.

(35) किं गुरुशपभाषितवशात् मे आयुधं तव इव निर्वायिम्। किं यथा खं  
[तथा अहं] संप्रति एव भयात् समरं विहाय प्राप्तः अस्मि। किम् अहं स्तुतिव-  
र्धनविदां सारथीनां कुले जातः, यत् भुद्रादतिकृताप्रियम् अस्त्रेण न [तु] अस्त्रेण  
प्रतिकरोमि। (शार्दूलविक्रीडितम्).

"Is my weapon without any prowess (निर्वायिम्—निर्गन्तुं वीर्यं  
यस्मात् तत्) like yours under the influence (वश) of the utterance  
(भाषितं = भाषन) of a curse (शप) by the preceptor?" This has a  
reference to कर्ण's having been cursed by परशुराम that मद्राज would not  
serve कर्ण's purpose. Even more severe than his attack in III, 35 a  
is अद्वत्थामन्'s unanswerable question in III, 35 b "Have I come  
[here] just now, having abandoned the battle field (समरं विहाय) through  
fear (भयात्), as you have (तव यथा)?" Karṇa has no answer to  
make to this. "Have I been born (जानः अहम्) in the family of charo-  
teers, experts (विद्वान् वेति इति विद्म तेषां विद्वान्) in the repetition [of the  
names] of the genealogies [of royal families] with praise or eulogy  
(स्तुति)?" Is any of these three things applicable to me as it is to  
you that I should be advised by you to counteract by tears (अश्रु-  
वृत्त, जातविक्रान्तनम्) and not by missiles (अस्त्रम्—अस्त्राणि)? III, 35, 1  
वर्ण is enraged, the more so because of the question put to him in III,  
35 b. 'दृष्टं योऽस्मिन् प्रप्रेत।' perhaps best explains his (सक्रोधम्), वाचा  
(O braggart) दुर्विदम् (O you not properly baked i. e. unnecessarily  
puffed up, रदो O Chap.

(36) Construe: यथा बाहुशालिना ते पित्रा पाशान्भवेन [गता] तथा  
निर्वायं वा भविष्यं वा आयुधं मया न उन्मूल्यम्। (पञ्चावतारम्).

On being cornered by अश्वत्थामन् द्रुपद resorts to the device of finding fault not with अश्वत्थामन् so much as with his father द्रुपद 'My weapon may be with or without prowess. But it has not been abandoned by me (मया न उत्पद्यते) as it was by your father, afraid of पाञ्चाल as he was.' There is sarcasm in 'बाहुनास्त्रिणा' — '[by your father] shining (शशिन्) on account of his arms' i. e. arms that were undeservedly praised but actually proved to be of no avail. Now कर्ण conveniently has shut his eyes to the facts and their chronological order. द्रुपद first heard of the death of अश्वत्थामन्, got the report confirmed by the reliable युधिष्ठिर [who said 'यत्र इति' in a low tone] and being full of grief for the 'loss of his son' as he took it cast off his weapon. द्रुपद took advantage of this moment and seized द्रुपद by the hair. It is not a fact that द्रुपद was afraid of द्रुपद and that therefore he cast off his weapon— But the stage that the quarrel between कर्ण and अश्वत्थामन् has reached hardly allows any party to think so coolly about or attach any importance to facts. Any stick is good enough to beat a dog! पाञ्चालनाशन (पाञ्चालान् भक्षण) न पिता आशुषम् उरुमुष्टम्, Again this 'नीतिन' is a reply to 'मयात्तमम् विहाय' of अश्वत्थामन् 'Your father was full of fear of पाञ्चाल' "It may be added" (अपि च)

(37) Construe. यत् वा यदुपुन वा य वा क वा अहं भवामि । कुत उन्म डैरायत्तम् [अस्ति], पारुष्यम् तु मयायत्त [वन] । (पम्पावत्तरम्)

This is a very spirited reply by कर्ण and one that has been admired by generations ever since it was made. What holds good of कर्ण holds good of all regarded as having a low birth. 'I may be a charioteer, or a charioteer's son — just any one for that matter. Birth in a family is dependent on fate, but manliness [is entirely] dependent on me' III, 37, 1-2 There is an addition to the terms of abuse used by अश्वत्थामन् 'रथकाराणां कुलं नश्य कच्छु, न उन्मुञ्चै रथकारकुलकच्छु' a stigma on the family of chariot-makers, wheel-wrights. 'नाम अपि' is significant. At least द्रोण should have been according to अश्वत्थामन् kept out of this quarrel while vidding, running down or referring to persons contemptuously.

(38) Construe. म नाम वा [न्याय] 'इ वा [स्वय] त्रिभुवने प्रथितभुज मार. [अस्ति] । प्रतिदिनं यन् तेन आर्जो कृत [तत्] इव वसुधा वेत्ति । 'मय पत्नियम्' इति (गृष्टे) मयवत्तम् म पृथाम्युन्मासी [वन] । (इ) रणभारी, य नदा स्व तु अमि । (क्षितिम्) ।

"Whether he be a coward or a brave (or valiant) person, he is one the strength of whose arms (युधयो सार) is wellknown (प्रथित) in the three worlds. What was done by him in the battle, every day (प्रतिदिनम्) this [entire] earth [or better this Earth herself] knows. If it be asked 'how was the weapon abandoned [by him]?'—There the son of द्रुपद is a witness. [Better ask him] [But the most important question is] O coward on a battle field (रणभीरो - vocative of रणभीरु, रणे भीरु), where were you at that time?" III 38, 1-2 कर्ण again laughs presumably in derision. 'Thus I am a coward. I wonder what you will do, recalling, your father the sole essence of valour' (विक्रमस्य एक रस - तम्) I have grave doubts.

(39) Construe यदि [ते पित्रा] दत्तम् उज्झिते [वदि] किम् अशस्त्रपाणव उदायुधान् भरीन् न निवारयन्ति - यत् अनेन दृष्टवत्सत्तिपौ मौञ्जिदलने अपि स्त्रिया ॥ मुनिरस उदासिन् (मञ्जुभाषिणी)

'Granting (यदि) that by your father his weapon was thrown off (उज्झित) - [but would you answer the question -] 'do those having no weapon in their hands (न दत्तं पाणौ वेदां नःशस्त्रपाणव) not ward off (न निवारयन्ति) enemies (भरीन्) with their weapons lifted up (उदायुध आयुध वेदां ते उदायुधा तान् उदायुधान्) that (यत्) by this one [your father] in the vicinity of the circle of kings (द्रुपदा रक्षन्तस्य सतिपौ - i. e. when so many kings were watching his conduct), even when his head was being cut off (मौञ्जि-दलने अपि) indifference was indulged in (उदासिन्) as by a woman (स्त्रिया इव) for a long while (मु-चिरम्)?" Evidently स्त्रिया इव was the last straw. Asvatthāman could not bear this disparagement of his father a moment longer III, 39, 1-2 अशस्त्रपाणव has decided to attack कर्ण and his supporter the king too. Thus द्रुपदः शरणां दत्तं न दुराज्ञे, तस्मिन् दुराज्ञे 'राक्षसं राजद्वेष, तस्मिन् राजद्वेषे - O favourite of the king' प्रगल्भ - O audacious one, [O you who are far too] bold 'अशस्त्र, अशस्त्र irrelevant rambling or loose talk + इव (नार्थं इव) - ever in the habit of talking what is irrelevant!

(40) Construe तेन पित्रा द्रुपदिना भिक्षुं वा द्रुपदतनवपाणि कथम् यदि न निवारयति । अतः सुवचस्वर्यामादमानस्य तव निवारसि एष मम धाम' शरणम्. अशस्त्रे, एषं शरणम् । (मौञ्जि-)

'By that *sara* [of mine], either grieved or because he was a coward, somehow the hand (एवम्) of the son of the द्रुपद was not lifted off (न + लिप् + p. p. is निर्विहित 1. L. prohibited). To-day he is

my left foot (वानः चरणः) is being planted (—दम्भने passive 3rd person sing. of नि + अम्) on your head; [—if you can,—] ward this off.' From wordy war fare matters have come to a fight. अश्वत्थामन् gave no empty threat. As the stage direction तथा कर्तुं वदित्वति brings out, he gets up to do so. 'वदित्वति' is necessary. For, दुर्योधन had made him sit by his side (Vide stage-direction following III, 29 above). III, 40, 1-3 Both कृम and दुर्योधन urge अश्वत्थामन् to be patient ('नश्य') and they ward him off from carrying out what he had decided. अश्वत्थामन् gesticulates (नटयति) a stroke (प्रहार) with his foot. कर्न gets up in anger and having drawn out his sword (खड्गम् बाल्यम्) he addresses अश्वत्थामन् 'दुरात्मन्'—this is what अश्वत्थामन् had already used. कर्न's 'अहम्भयो—O Brahmana in name or wretched Brāhmana (1. e. one not true to expectations had about him). वातमेनः ह.वा दम्भ मः भावमहाय.—त्वोभन is 'मालमहाय'—'you praising yourself!'

(41) Construe : कामम् जात्या अवध्यः अस्मि । इमं उद्धृतं चरणं तु अनेन खड्गेन हतं भित्तिं पतितं द्रक्ष्यमि । (पण्यावधत्तम्).

"I grant that by birth (जात्या) [or caste] you are one not to be killed (न रध्यः अवध्यः). This foot that is lifted up [by you for striking me with], however (तु), you will see (द्रक्ष्यमि) fallen (पतितं) on the ground, having been cut off (हतं) with this (अनेन) sword (खड्गेन)." III, 41, 1-2 अश्वत्थामन् does not want his 'गति' (birth as a Brahmana) to be a difficulty in कर्न's way. 'Here has that been abandoned' he declares and cuts off his sacred thread and declares angrily—

(42) Construe: अद्य कः किरीटी मया निष्प्राप्रतिहः क्रियते । शस्त्रं वा गृह्णाम, त्यक्तवा वा मौली अत्राति हयय । (पण्यावधत्तम्).

'To-day is (1. e. will be) that खड्गुव rendered one with his वीर्य [proved to be] false निष्प्रा प्रतिहः दम्भ कः निष्प्राप्रतिहः । [1. e. he has vowed to put you, oh कर्न—to death; but I shall give him no opportunity to do so. I shall myself make short work of you]. Take up your weapon [and fight like a genuine warrior] or having thrown it off (त्यक्त्वा = उछा चत्तम्) arrange your hands in a way so as to have them folded [as an indication of your having thrown yourself on my protection]. III, 42, 1-6 Both are ready to strike each other. कृम and दुर्योधन ward them off, हर्ष tries to dissuade अश्वत्थामन् and दुर्योधन tries to dissuade कर्न from resorting to



arms (असह्यतेन अस्त्रम्) अवस्थामन् argues with his maternal uncle that one audacious (प्रगल्भ) enough to vilify his father was of the same group as पृथ्वान् कर्णे too makes out his case

(43) Construe धीरसत्त्वे अवाप्या उपेक्षिताना क्रोधान्धे [च ते] अत्रासिताना मन्दानाम् एषा विकथना भवति । (पथ्यावात्रम्)

There does take place (भवति) such a bragging (विकथना) on the part of the dull (मन्दानाम्) who are neglected (उपेक्षितानां) or ignored by those having a magnanimous (धीर) spirit (सत्त्वम्) out of contempt (अवज्ञया)—of the dull who are not frightened [out of their wits] (न आसितानाम् अत्रासितानाम्) by them (the धीरसत्त्वम्) blind with anger एष means that even contemptuous indifference shown to the dull is seen to encourage bragging. The dull must needs be frightened (आसिते) by the magnanimous in spirit. III 43 1-3 यम भुङ्क्ते अन्तरं तत्र निषेध (being crushed lit reduced to powder) तत्र सुखम् अभ्युत्थम् (of life) अवसादनम् annihilation destruction. Whatever the cause prompting दुर्वैषेण to save एष—whether affection or a purpose (viz एष's valour would be of use to him) from अवस्थामन् it is of no avail. The reason follows

(44) Construe शशधरान्वयमन्वयं गणितं तव वतावय पापी [च] अथ कथं सखा । अहं किरिटिनं हन्ता नृप [मा] मुञ्च, अथ कापात आत्मम् अकर्णम् अपृथा मज [च] कुयोम् । (वमनतिलका)

How can *the* *one* *be* *your* *friend*—this one born in the family of a charioteer while you are born of the lunar family (शशधर चन्द्र तव अवयव मन्त्र तमे यय म) This one is given to sin (पापी) while you are possessed of excellence (गुणी) [Away with your anxiety on account of अनुज] I shall kill (हन्ता) अनुज today I shall make the world (लोकेन) void of एष and of the son (आत्मन्) of एष i. e. अनुज [too] अवस्थामन् intends to strike एष III 44 13 एष picks up the gauntlet. He too raises his sword and says 'here you will be no more (न भवसि)'. The king and kṛpā word then off III 44 46 दुर्वैषेण roughly asks 'what is this great infatuation (दिक् + आ + मुग्ध to be altogether deluded) on the part of you two?' एष points out something else (अन्यत्र) is the matter to be attended to (प्रभुत) quite elsewhere (अन्यत्र) in the vehemence (शक्ति-वर्ण) directed. वान एष—a wrong path (this is in contrast to एतु एव—the straight or right path) III, 44 73 'एष

since long [or for ever]—because of their uselessness (lit fruit lessness निर्गत फल यस्मात् तत् निष्फलम् तस्य भाव निष्फलत्वम्, तस्मात् निष्फलात्) चिरात् परित्यक्त चिरपरित्यक्तम्। Alternatively चिर सदैव परित्यक्त चिरपरित्यक्तम्। III कर्ण could hardly be expected to take this lying down : भवत्यामन्स 'मृता' he is pointing out

(46) Construe तावत् अहं एतायुध [अस्मि] तावत् अन्ये आयुधि किम्। यत् वा मम अस्त्रेण न सिद्धं तत् केन सेत्स्यति। (पथावन्मम)

"So long as I have held my weapon (यत् वा मायुध येन स — व०), till then (तावत् = तावत्कालपर्यन्तम्) what use are other weapons? [i.e. they are worse than useless] Or that which is not achieved (न सिद्धम्) by my missile, — by which [or what] missile shall that be secured (सेत्स्यति = lit will bear fruit or prove successful)?" Karna's weapon renders all other weapons superfluous (line 1) What Karna's missile fails to achieve, no other missile can bring about (line 2)

The dramatist in अहं नारायण is at his best. At this very moment, behind the curtain, there is the announcement from no other person but the dreaded भीम 'here have I caught in the trap of my arms that wretched beast, the Kaurava by whom was the Pancala princess dragged by her hair, by whom was removed her garment, before kings and elders'. The importance of the stage effect of this announcement can hardly be exaggerated. III, 46, 1-4 दुरात्मन्—this is how भीम addresses दुःशासन who has come within his range द्रौपद्या केशानाम् अन्वस्य च च आकर्षणम् एव महापातकम् + इन् (possessive), द्रौपदाकेशा महा पातयिन् is the form of the vocative singular मम समुत्थीन मत्समुत्थीनम् face to face with me. 'राधेयदुर्वाचिनसौवल्लभभुतस्य पाण्डवविद्वेषिण्य चापपाणव मानधना दृष्ट्वन्तु भवत' is a piece that represents अहं नारायण's conscious art where an attempt at alliteration is made with success

(47) Construe येन नृपशुना पाञ्चालराज्यरमजा शिशोर्देहं कृष्टा, येन राज्ञा युष्मां [च] पुर अस्या परिधानम् अपि उपहत, यस्य उर स्थलशोणितास्रव परितुम् अहं प्रतिज्ञातवान्, स अयं कौरव मद्रुजपञ्जर निपतित [यदि राज्यं तर्हि युष्मां] खरक्ष्यताम्। (इह दूतविकीर्तितम्)

'The beast of a man (नृपशु-ना एव पशु) by whom the daughter of the Pancala king was dragged by her hair (शिशोर्देहं कृष्टा), by whom even her garment (परिधानम्—परि + णा to put round or on all sides to wear) was removed (उपहतम्—lit had been snatched away) [and

that too] in the presence (पुर) of kings and elders (रथा गुरुणा) [च], the beverage (आमन् = यक्ष्म) in the form of whose blood (शोणित) I have vowed (प्रतिज्ञातवान्-प्रतिज्ञा to declare proclaim so that all would know, प्रतिज्ञात is p p p from the root, 'वृ' is added with the purpose of making the 'passive' 'active' and वान् in nominative sing of the form in the masculine gender) to drink (पानुम्), — that descendant of Kuru (कीरव) is here fallen into the clutches (पन्थरे lit 'in the cage') of my arms (मम भुजयो) [—if there are any on the Kaurava side who consider themselves equal to the task, let [the Kaurava] be protected.] All listen to this challenge of भीम, which was not in the least expected by them at the moment. III, 47, 2-3 Ironically (उपासनं नहि क्वा तथा) does अश्वत्थामन् utter every vocative O king of Angas, O pupil of Jamadagnya (Parasurama), O you who indulge in ridiculing Drona, O you who [claim to] have protected the entire world with the strength of your arms. The stage-effect is heightened by each of the सम्बोधनसु अश्वत्थामन् recites कण's tall claim contained in III, 46 'my weapon can achieve everything, what my weapon can't achieve, none else's can' 'इदं तदासकृतम् एव हृदयम् is a very happy phrase 'that has now become something which has come much too close (आमन्त्र-तरम्) to you' The best Marathi equivalent of this is 'योगमैशान् आर्ता जवळच आहे' Prove your might by saving दुःशासन from भीम III, 47, 5-6 कण accepts the challenge thrown out by the development. 'का शक्तिः ? — 'न काऽपि' is the evident reply दुःशासनस्य छायाऽनि आक्रमिष्युम् ।' — 'so much as to cross the shadow of दुःशासन [let alone causing any harm to him] — is idiomatic Sanskrit III, 47, 7-9 अश्वत्थामन् points out to दुर्वाषन् that without भीम and without द्रोण, the Kaurava army would be at the mercy of भीम and भजुन who would freely agitate (मालोडयन्ती) it [like water in a हृद or सर] Neither कण nor any one else of his kind would be equal to the task of checking them. Self-reliance is therefore, the best course (स्वमेव) for दुर्वाषन् to adopt for protecting his brother, under the circumstances III, 47, 10-13 दुर्वाषन् like कण has overweening self-confidence Even the phrases are identical He too goes out to protect his brother There is tumult behind the curtain III, 47, 14-17 The tumult was due to the havoc भजुन was playing with the कीरव army 'समम्' — simultaneously उर्वर्षे by means of showers of arrows अश्वत्थामन् is excited to see this His utterance

'मैरा पीत दु गामनशोणिन भामेन' shows that भीम has almost carried out one part of his vow अश्वत्थामन's सरस्वद्वयता is once more brought out when he says 'I can't bear this calamity befalling दु गामन, can't so much as see it' 'अनृतम् अनुमत नाम' - "indeed (नाम) falsehood is accepted (अनुमतम्, given assent to) by me'

(48) Construe सत्यात् अपि अनृते श्रेय विद्म मम, मे मरक अस्तु। भीमान् दु शामन त्रातु त्यक्तम् आयुधम् अत्यक्तम्। (पश्यावकम्)

"Falsehood is *preferable* (अथ -not 'dearer' or श्रेय) to truth. Fie upon (विद्म) the heavenly world [which I would not be entitled to I know, because of my resorting to falsehood अनृतम्] Let hell be there to my lot (मे मरक अस्तु) In order to protect दु गामन from भीम the weapon though abandoned is [from my view point] not abandoned" Not-only does अश्वत्थामन् *declare* his preference of falsehood to truth, he wishes to pick up the weapon he had thrown off saying he would not use it on the battle ground though dear to him as long as रम was in command (Vide stage-direction after III, 45 above), III, 48, 2-6 But just at this moment, from behind the curtain are heard words 'You have never before transgressed truth, do not transgress it now.' अश्वत्थामन् concludes that as is proved by the *divina* (non embodied अक्षरीरिणी) *speech* gods are altogether (सर्वथा-lit in all ways) partial to the पाण्डवः He is very much pained at the turn events have taken ('कष्ट कष्टम्')

(49) Construe दु शामनस्य रुधिरं पीयमाने अपि उदासितम्। दुर्योधनस्य किम् भवत्य प्रियम् आहव [अह] कर्ता अस्मि। (पश्यावकम्)

'Even while दु गामन's blood was being drunk an attitude of indifference was adopted by me (उदासितम् - 'मया' to be supplied) What *other thing* dear to (or liked by) दुर्योधन shall I do [now] in battle?' One thing दुर्योधन would have liked most I failed in doing, my I remained indifferent in regard to it What other service is there I can render to him? (Evidently none - the opportunity, not seized is lost for ever) III 49 1-2 अश्वत्थामन्'s *repentance* proves of his अनुमन्यता By us a very ignoble sort of behaviour (अनायम्) - one doing no credit to a cultured person, - has been indulged in न आयम् अनायम् अनुदात्तम् or नीचजननृपम् An आय or श्रेष्ठ person is thus defined वन्द्यमाचरन्कम् अजनयमानाचरन्। अश्वत्थामन् repents that he has done exactly the reverse (अकर्तव्यम् आचरित कर्तव्य न आचरितम्) त्वम् अपि तावत् - 'You on your part (अपि) just' अश्वत्थामन् was prevented by

the भयपीरिणी बाहू to do anything on the battle-field that would be of use to दुर्योधन. His own प्रतिष्ठा i. e. अश्वत्थामन's own प्रतिष्ठा made not resorting to a weapon, as long as कर्ण was in command, incumbent on him. III, 49, 3-5 दुर्योधन agrees, sends his nephew to the camp. Both walk round and go out. Here the third act comes to a close.

To proceed to an analysis of the contents of the third act. It is evident that the act consists of three parts. Out of these the first is made up of the Praves'aka (p. 55 to p. 65). This is followed by the second part which can further be sub-divided into two sections - II (a) p. 66 to p. 73 (III, 12, 1), from III, 12, 2 commences the section II (b) which extends as far as p. 83 (III, 26, 7). From III, 26, 8 starts the third part of the act which comes to a close with the end of the act itself.

Regarding the first part it deserves to be noted that it serves its purpose - viz., that of a Praves'aka admirably well. As the curtain goes up there enters on the stage a *rākasi* with a hideous dress. She laughs hideously and is mightily pleased that circumstances are excessively in her favour. A thousand pitchers full of fat have been accumulated by her. She is incessantly drinking blood. There is the banquet where flesh of men killed [on the battle-field] is served as the main dish. The *rākasi* dances in glee and is only too eager to call her husband Rudhirapriya. From the conversation taking place between the two the following is gathered. (i) the demon who was extremely thirsty is mightily pleased to have slightly warm blood, quite fresh and the flesh about the heart of some royal sage served to him by his dear Vasagandhā. (ii) Ghaṭotkaca has been slain in the battle and Hidimba, Ghaṭotkaca's mother in whose employ the *rākasi* happens to be, is much grieved. Somehow she is being consoled by Yajnaseni and Subhadrā who too were equally grieved on account of the slaughter of Abhimanyu. (iii) Bhagadatta, Sindhurāja (king of Sindhu), Drupada, Bhūriśravas, Somadatta and Bālīhika have been slain - as a result of which pitchers full of fat, jars full of blood and flesh have been stored in the house of the *rākasi*. The *rākasi*'s joy knows no limits. He embraces his wife and congratulates her on her excellent work as a housewife. Indeed this work of hers and the arrangement made by his mistress (*svāminī*)

Hidimbā have destroyed his poverty once and for all (iv) According to the arrangement of Hidimbā, the demon along with others of his class are to follow Bhīmasena closely as he would move on the battle-field. When Bhīmasena will drink the blood of Dus's'āsana in keeping with his vow, the demons are to enter into the body of Bhīmasena and drink that blood [of Dus's'āsana] As the demoness is expressing her gratification as her husband has been very well appointed, there is a tumult behind the curtain. The *vīṭa kathā*'s has already been brought out. Now there is an idea of the *varitamāna* that is given 'Here indeed is Drona being slain by Dhṛṣṭadyumna, after having dragged the former by his hair. Dhṛṣṭadyumna is using his sword for the purpose' The demoness proposes that the two of them - husband and wife - drink Droṇa's blood. But the demon who knows better informs her that a Brahmana's blood burns the throat while entering it. There is tumult again behind the curtain 'As'vatthāman, with sword taken out of its sheath, is coming in this very direction. Let us go away from hence lest he kills us out of anger against the son of Drupada.' The Pravesaka has thus indicated the *varīyānīya kathā*'s viz., As'vatthāman's lamentation for his father with which the next section viz. II (a) of the third act is dealing.

After the Pravesaka is over, there appears on the stage Asvatthāman, with the sword drawn out. He is listening to a tumult the source of which it is difficult for him to guess. He next conjectures 'my father must have started an operation worthy of his position of being the supreme bow-wielder. He walks about and experiences an evil omen - the throbbing of his left eye. He is dismayed to find that the forces of Duryodhana have forgotten the good things done for them by their master and with their minds petty indeed are running away from the battle field. Even great warriors such as Karṇa etc are fleeing the battle field. In vain does he argue with the soldiers in the Kaurava army 'if running away from the battle-field ensured safety from death, running away would be meet, if, however, death were certain, where was the point in having their fair name tainted by fleeing?' Karṇa, Hṛpa, Hārdikya are assured by him 'so long as my father, bow in hand, bears the burden of the battle on his shoulders, there is no scope for apprehension or fear at all' But at this very stage,

he hears some one saying behind the curtain '*where is your father even now ?*' As'vatthāman is shocked to hear the words and asks 'how did your tongue not have itself split into a thousand bits before you completed this raving of yours ?' It is the charioteer of Drona himself who had uttered the sentence from behind the curtain. He enters on the stage and having thrown himself on As'vatthāman's feet craves for protection and reiterates '*where is your father even now ?*' As'vatthāman falls into a swoon to learn about the departure of his father to the other world. On regaining consciousness he laments the loss of his sire. He suspects that either Bhīma, or Arjuna or Govinda must have been responsible for the cessation of the life of Drona. The charioteer of Drona, however, tells him that neither of the three was the cause of the calamity. *It was when Drona threw away the weapon in his hand out of grief, that the enemy perpetrated the terrible deed.* As'vatthāman is very much surprised to learn that he was himself the cause of the grief as well as the casting off of his weapon on the part of Drona. Drona learnt that As'vatthāman was killed in the battle. Drona inquired of Yudhiṣṭhira who enjoyed reputation as one who ever told the truth and the latter said '*As'vatthāman is killed*' loudly, adding '*an elephant [by that name]*' in a low tone. Having heard what Yudhiṣṭhira said loudly, Drona cast off his weapons and shed tears simultaneously. As'vatthāman falls into a swoon again to learn that his affectionate father gave up his life for him, while he was himself alive even after the departure of his sire. How cruel was he and how undeserved the affection father had for him ? The charioteer tries to bring As'vatthāman back to consciousness.

Just at this stage, Kṛpā enters on the stage, sighing with grief. This is section (b) of the second part of the third act. Kṛpā lies upon all who helplessly watched the seizure of Drona by his hand. He goes near As'vatthāman and tries to console him. As'vatthāman who recovers consciousness apostrophises Yudhiṣṭhira '*how did you give up through my ill luck, both your satyatādītā and ajātāsātruta all of a sudden ?*' On being told by the Sūta that his maternal uncle has arrived, As'vatthāman asks him with his eyes full of tears '*maternal uncle, where is that brave brother-in-law of yours*

with whom you went to the battle — field to-day ?' Kṛpa tries his utmost to console As'vatthāman who has learnt what had to be learnt [sooner or later] He points out to As'vatthāman that his resolve to follow his father in death is wrong. *For, sons must need, follow their father in both the worlds.* As'vatthāman pleads that the unbearable nature of his grief did not permit him to live a moment longer. He sees no point in holding his weapon in his hand any longer. As he is about to throw it away from behind the curtain are heard words giving him to know that Dhṛtadyumna was returning to his camp after having placed his hand on Drona's head and perpetrated a murderous act. His question 'did Dhṛtadyumna do so?' is answered by Kṛpa with the words 'so do people say.' As'vatthāman is so deeply affected to learn this that he says 'the enemy has planted his foot on my head, not his hand on my father's head.' He asks Dhṛtadyumna whom he imagines being there in front of himself 'when you acted in this ignoble way, were you not put in mind of As'vatthāman, the wind on the occasion of the universal destruction in respect of the cotton in the form of the forces of Pandavas and Pañcālas?' He then resolves to give away all those who have been responsible either directly or indirectly for his father's death — including Bhīma, Arjuna and Kṛṇa — as an offering to the quarters. His father's charioteer leaves with the purpose of bringing the chariot that would be of use while fighting. Kṛpa tells As'vatthāman that he alone i. e. As'vatthāman alone can counteract the enemy but that before he proceeded to do so it was better he (As'vatthāman) was appointed commander in chief of the Kaurava forces. Both Kṛpa and As'vatthāman think that Duryodhana must be only waiting for As'vatthāman. The latter who is guileless says he would console Duryodhana by volunteering to act as the commander in chief of the army.

On As'vatthāman and Kṛpa having started to meet Duryodhana the second section i. e. (b) of the second part of the third act comes to a close. With the appearance of Karna and Duryodhana on the stage, there commences the third and the last part of the act, Duryodhana and Karna are holding a conversation regarding the way that Drona threw away his weapon. Duryodhana's conjecture is that a Brāhmaṇa, soft of heart that he was, Drona threw away his weapon, on



learning that his son was killed and having his mind rendered blind through grief. Karna's construction is different. 'On As'vatthāman's having been no more, Drona had no interest in fighting. He wanted to have his son installed to the throne, to have made him *the sovereign ruler*. All his hopes having been nipped in the bud, he did not mind being treated in that way by the enemy. He deliberately ignored the slaughter of principal warriors on our side. Drupada knew Drona's mind right from their childhood and wisely did not allow him even so much as to stay in his kingdom. And again, o king, this is not just *my* construction on Drona's behaviour. Others too do not think otherwise.' Duryodhana is convinced about Karna's interpretation of Drona's conduct and says that the fact that Drona did not protect the king of Sindhus from Arjuna, even after having granted him freedom from fear, is a clear indication of the truth of this construction. On Kṛpa and As'vatthāman appearing before him and declaring his victory, Duryodhana gets down from his seat, salutes Kṛpa and inviting As'vatthāman to approach him, embraces him and makes him sit by his side.

As As'vatthāman is shedding tears, Karna tells him not to be very much under the sway of grief. Duryodhana tells As'vatthāman to imagine how full of grief he (Duryodhana) is as the grief can not be described in words. To As'vatthāman's observation 'how would others having sons expect anything from the latter, — in view of the fact that father was insulted even while I was alive?' Karna's answer is 'what could be done here, when he himself threw away his weapon and allowed his body to be insulted in that way [by the enemy]?' As'vatthāman declares his vow to emulate Paras'urama and punish the Kṛtriyas responsible for Drona's death. Kṛpa seizes the opportunity of requesting Duryodhana to appoint As'vatthāman as the commander-in-chief. Duryodhana says the proposal was quite proper — but the office was already promised to Amgaraja. Kṛpa tries to argue by pointing out that not to appoint As'vatthāman would cause him grief. As'vatthāman too adds naively there was no use thinking even at this stage what was proper and what improper. 'I shall bring this talk of war to an end to-day. I shall see that there is no Kes'ava and no Pāṇḍava remaining alive on the surface of the earth.' Karna laughs loudly and observes 'this is easier said than done—besides, many

in the Kaurava army are capable of achieving this.' As'vatthāman explains he did not mean to insult others — what he said he said under the sway of grief. Karna's reply is bitter 'One who is full of grief should shed tears, one who is angry should descend on the battle field, weapon in hand, *but not indulge in raving like this, o fool*' This is enough to make As'vatthāman lose his temper. He returns the compliment 'O fool' with a volley of terms of abuse and asks pointedly 'Is my weapon, void of prowess like yours? Have I run away, like you, from the battle-field? Have I been born in the family of charioteers expert in singing eulogies in honour of royal dynasties?' Karna does not take this lying low 'I did not abandon my weapon, powerful or powerless, like your father, afraid of Pancala. Again dependent on luck is birth in a family. But dependent on me is manliness.' As'vatthāman cannot bear the insult inflicted by Karna on Drona and he addresses him as 'O coward.' Karna heartily laughs at As'vatthāman and says ironically 'thus I am a coward — I have doubts, however, as to what you would do, recalling your father, with heroism as his sole essence!' 'O fool!' he further asks 'do weaponless persons not resist the enemy that by your father, as by a woman, indifference was shown even when his head was being cut off?' As'vatthāman's patience was tried. Here I plant my left foot on your head remove it if you can, saying so, he rose to act accordingly. It was a job for Kṛpa and Duryodhana to stop As'vatthāman and Karna from fighting. Karna said 'by birth you are immune from slaughter — but here you will see your foot cut off by my weapon.' As'vatthāman cuts off his sacred thread and challenges Karna either to fight or surrender. Kṛpa tries to curb As'vatthāman, and Duryodhana does his best with the purpose of checking Karna. As'vatthāman puts Karna in the category of Dhṛṣṭadyumna as he censured Droṇa. Karna does not like boasting persons to be encouraged. As'vatthāman declares his vow to render the earth void of Karna and Arjuna. Karna wishes to strike at As'vatthāman. The latter is told by Kṛpa that that was no time to oppose the commander in chief of their own army. 'Then I shall throw away my weapon and not use it till this one is the chief of the army' declares As'vatthāman, who throws away his weapon. Karna pounces on this

opportunity and taunts As'vatthaman 'quite worthy is this casting off of your weapon of the tradition of your family' As'vatthaman says 'weapons of persons like you, though held in hand, are as good as thrown away as they are useless'

Just at this juncture, from behind the curtain are words of Bhīmasena heard challenging Dus'sasana and then others from the Kaurava army 'here is this human beast already in my clutches-let him be protected by any body who thinks himself competent for the job.' As'vatthāman ironically asks Karna to protect Dus'sasana from Bhīma and tells Duryodhana to act personally for the safety of his brother. Both Karna and Duryodhana go out. As'vatthāman is very much agitated to see Bhīma drink the blood (almost) of Dus'sasana. He wishes to take up his weapon again but is prevented by a divine speech not to violate his vow. As'vatthaman is plunged in sorrow that through his anger against Karna, he acted very ignobly indeed. He requests his maternal uncle to be by the side of king Duryodhana and is asked by Kṛpa to go back to the camp. On Kṛpa and As'vatthaman's going out the curtain is dropped.

## Act IV

IV, 0, 2 Duryodhana is unconscious (वृष्टिः) due to a stroke (घात) he has received. The charoteer is carrying him, lying (त्यज्यमानः) in the chariot, evidently for safety or with the purpose that he may not be wounded further. The charoteer is *naturally* in a state of confusion and walks about thus agitated (उन्मत्तः सति यथा तथा स्तम्भनम्) IV, 0, 4-6 बाहो यः तस्य अवधः [lit. besmearing, metaphorically pride] तेन प्रवृत्तिः (p. p. of the causal of प्र + वृत् to begin, caused to be begun) नहन्त्यरः एव दहन्ति (intense desire, longing, lit. longing during pregnancy) वै ते—vocative plural from this = 'नाटुवन् दोहन्' कौरवाणां पक्षपातः तेन प्रवृत्तः (turned into a stake, staked) प्राण एव द्रव्यं (यत्) तस्य सत्यं वै ते—कृपायः वदुवचनम् = 'कौरवपक्षपातः सत्यम्', both these compounds are adjectives qualifying 'नाटवन् (o lords of men)'. निहतं दुःशासनं तस्य पीडितं मरुतेन (मरुत-पुत्रम्) शोणितं (मथितं) तेन सञ्चितं (caused to bathe) अत एव बोधः. वेदः दम्भः यः वदन्ति इकारः. (नीमत्तन इत्ययं) तस्य दर्शनात् अन्धस्य तस्य परिमुञ्चन्ति (slipping) महारथानि (weapons) येषां तानि निहतदुःशासनं ससहस्रहरपाणि-बहुभादि. The compound is an adjective qualifying बलानि (forces) IV, 0, 7 11 अस्ते चरन्ते च

चारै (by chowries) चुम्बिता कनककमण्डलव (golden pots) यस्य तेन बहु-qualifying 'रथेन' शिखरे (at the top) अवगच्छा वा वैजयन्ती (banner) तथा अर्चिते तेन । इत्या च ते गजा वाजिन (horses) नरा च तेषां कलेवरानां (प्रेतानां शवानां वा) सहस्रं तस्य समद (confused mass) तेन विषम (समराङ्गण) तत्र उध्दात (jolting) तेन कृत कलकल (रव) याभि तादृशा किङ्किण्य (small bells) तासां जाल (lit net work, here 'a number of') तदेव माला यस्य [ इति माली ] तेन हतयनवाजि जालमालिना रथेन । शरणां नाणानां वष (shower) तेन स्तम्भित (stopped obstructed) यस्य शत्रो चक्रस्य सैन्यस्य पराक्रमस्य प्रसर येन स — बहु-qualifying रूप As रूप is following the king of Amgas : 'there is support (भवलम्बनम्) lit something to hang by that has arisen (जात) for our armies' IV 0 12-16 कौरवाणां चमू सेना तस्या भरा योधा (सम्बोधन) निहत च असौ दुःशासन च तस्य पीवर (plump, well developed) उर स्थल तस्मिन् क्षत (would) तस्माज्जात आसन् (मघम्) [अथवा तस्मात् क्षतजम् (blood) एव आसन्] तस्य पान तेन मद तेन उध्दात qualifies भीमसेन रथसेन गच्छतीति रमरुगामी moving with impetuosity, स्तोक (only a little) यथा तथा अवशिष्ट (remaining) प्रतिष्ठा या (प्रतिष्ठा एव वा) महोत्सव यस्य स । पार्थेयु — पृथायां पुत्रेषु — मध्यम् [ as नकुल and सहदेव were the sons of माद्री ] The phrase 'स्तोकावशिष्ट प्रतिष्ठामहोत्सव' is important and it brings out that a good deal of the plot of the play (बस्तु) has already been unfolded a little remains (viz., the part connected with the pulverising of दुर्योधन's thighs)

(1) Construe मानधनस्य कामुकभूत राक्ष दुर्योधनस्य अग्रत तथा च कुत्साध-वस्य कण्ठस्य शल्यस्य च प्रत्यक्ष जीवित एव तस्य पाण्डवबधूक्षेणाम्बराकर्षिण तीक्ष्ण-कजजुष्णात् वक्षस कोण मघम् अथ मया पीतम् । (शार्ङ्गविक्रीडितम्).

[ Right ] before or in the presence of (अग्रत) Duryodhana who regards pride as his wealth (मान एव धन यस्य ॥ -तस्य) who holds (विभर्ति इति भूप holder, कामुक. धनु) a bow in his hand who is His Majesty (राक्ष), and also before the eyes (अक्ष्यो मति, प्रत्यक्षम्) of Karṇa and Salya, either of whom is a friend (relative नाथ्य) of Kurus (i. e. Kauravas) [ or before the eyes of Kauravas relatives of Karṇa and of Salya ] by me has been drunk to-day slightly warm (कोष्ण) blood (असृक् n) from the chest (वक्षस) broken open (धुष्णात्-धुष्ट p ॥ p धुष्ण lit. pounded down) by my sharp (तीक्ष्ण) nails (कर-न lit growing on the hand) of that (तस्य only too well known or familiar) one who dragged (आकर्षिण) the hair and the garment of the bride of the Pāṇḍavas even while he is [ yet ] alive (जीवित एव) \* It is evident that the adjectives कामुकभूत मानधनस्य etc are significant In the presence of king दुर्योधन whose pride is his wealth who holds a weapon, I have

drunk Dus's āsana's blood The verse, therefore, is an instance of the परिहरणम्. The idea intended to be brought out is that दुर्षणि's pride has been put an end to, that his bow has not been able to save Dus's āsana.

IV, 1-2 The charoteer of दुर्षणि is full of apprehension (मभयम्) to learn that भीमसेन is there quite close by (आसन्न एव) कौरवराजपुत्रा एव मृचमम् is a रूपक giving rise to another viz मारुति (son of wind; e भीमसेन) is identical with the portentous wind (उत्पातमासत्) to the forest IV, 2-11 अनुपलब्ध आचरिष्यति He is full of concern for his master and afraid that the 'ignoble (अनार्य) Bhimasena would act in an ignoble manner, a savage manner (अनार्यम् आचरिष्यति) towards दुर्षणि [as भीमसेन had already acted towards इन्द्रासन] He, (यः) therefore, decides to take the chariot away Having walked round he eyes a banian tree (—यमा—)t one growing downwards, one with branches going in the direction of the soil, into it. वट) सरस्या (in the lake) पानि सरोवानि कमलानि सर्वा विभ्रलानि (unsteadiness shaking) तन सुगन्धि (fragrant) शीतल च मातरिश्वा (बालु इत्यत्र — मातरिश्वा इति one that breathes & moves in the sky) तेन क्षमाहितानि सान्द्रानि (thick) किमलानि (sprouts, tender leaves) दस्य स — बहु विभ्रम is wrong for विभ्रम — rest but sanctioned by इति which is प्रास्ताविक इति Bhatta Nārāyaṇa is in good company in using what strictly is a wrong form from the point of view of grammar For, even poets of the eminence of Kālidāsa use the word विभ्रम (instead of विभ्रम) as in 'विभ्रम कृतामिदं च किञ्चित्प्रवचनमस्मद्वत् 1'. Following the चन्द्रबोधक which gives the option of 'वि' of 'म' into 'था' or regarding 'म' by 'त्वार्य म्' to give मम (like मम एव माह) are attempts of the nature of स्थित्य गतिक्षिप्तयोः ॥ पाकिन ताडहनेन by a fan (ताडहन्) not begged or asked for, i. e. by a fan provided by nature हरिचन्दनस्य छत्या इव शीतलन हरिचन्दनछायाक्षीनन—By one which is as cool as a mass or paste of Haricandana (a variety of sandal). दशधा-परिणाम a total change (परिणाम from परि + नम् to bend altogether, to change fully) in the condition तस्य वारणेन गत क्लम (fatigue) दस्य स अपक्वम् — बहु लून क्लु यद्य with the banner or flag cut off Consequently the chariot (रथ) would enter shade without being obstructed or impeded (न निवारित, अनिवारित 'not warded off'). The stage direction प्रवेष्टे इत्यस्या evidently means दस्यस्य उच्छिन्नाया विभ्रमधूमौ प्रवेष्टे इत्यस्या— i. e. by showing by means of acting (or by postulating) the entrance of the chariot into the region fit for being

used as a resting place. The charioteer is disappointed to learn that there is no one from among the servants there (न कश्चिद् भव्यं परिजनः) In the very next sentence he states how it is but natural on their part to have gone back to the camp itself on account of indeed (नूने) (a) the fear of भीमसेन (शूकोदर) 'of that type' (तथाविध-1. = extremely awe-inspiring) and (b) the apprehension (त्रास = भयम्) of our master reduced to this plight. एवविषय is euphemistic for 'मनुपलब्धसहस्य' The charioteer is deeply affected by the turn events have taken (कष्टं भो कष्टम्)

(2) Construe पाशार्थं भयं दत्त्वा अपि द्रोणेन सिन्धुराजं न संरक्षितं, हरिणे इव अस्मिन् दुःशासने भीमसेनेन क्रूरं कर्म कृतम्। अरीणां दुःसाध्याम् अपि प्रतिष्ठां लघुम् इव समरे पूरयित्वा कुक्कुर्विमुखं देवम् एतावता अपि अहं सकामं न मन्ये। (सम्भरा)

Drona assured Sindhuraja that he would see to it that there would be no danger from अर्जुन to which he (king of Sindhu) would be exposed. And yet Drona failed to protect him (न संरक्षितं 'was not well protected') By भीमसेन a cruel (क्रूर) act (कर्म) viz. killing has been perpetrated (कृतम्) towards this दुःशासन comparable to a deer (हरिणे इव). Of course by implication भीमसेन is like a tiger notorious for the cruelty (with which innocent deer are made short work of by the blood-thirsty wild animal — obviously the वृत्त has visualised भीम drinking दुःशासन's blood looking like a tiger killing a deer and drinking its blood). That दुर्योधन's वृत्त regards दुःशासन as (हरिणे इव) similar to a deer is more a proof of his स्वयिभक्ति or devotion to his master दुर्योधन than of anything else. The vow (प्रतिष्ठा) of the enemies (अरीणां=वाण्डवानां generally, of भीमसेन in particular), though difficult of accomplishment (दुःसाध्या अपि) has been fulfilled by fate (देव) averse to the family of कुरु [10 to धृतराष्ट्र's sons here] कुरो कुलात् - विगते मुखे यस्य सत् - कुक्कुर्विमुख-तत्पुल्ल (देवम्) Fate has fulfilled it so easily as to make one think it were a light affair (लघुम् इव). What is worse is that fate is not सकामम्: कामेन सहिते or पूर्वमनोरथम् yet-even with this much (एतावता अपि) The वृत्त expresses his apprehension that the worst is to follow कुक्कुर्विमुख that it is, it would have its desire fulfilled only after the entire family is destroyed. IV, 2, 1 The वृत्त waited long enough and yet His Majesty Duryodhana did not recover his consciousness अथापि = अधुना अपि, एतावता कामेनापि साप्रतम् अपि He heaves a sigh (निश्वास), apprehensive of the fate in store for दुर्योधन

(3) Construe: मद्वलितकरोषुभञ्जमाने [ नत एव ] प्रवर्तकशालशेषं विपिने इव हसकलकुमारके अस्मिन् कुले त्वम् अपि विधे. कटाक्षैः अवलोकितः [ भवि ]। (पुष्टिताम्रा).

Even you (त्वम् अपि) have been looked at (अवलोकित) with his side glances (कटाक्षैः) by Destiny (विधि) in this family with all princes (or young lads कुमाराः) in it [ already ] killed (हत), - as in a forest (विपिने इव), with only a *S'āla* tree remaining manifest (प्रवर्त) as it, being devastated (भञ्जमाने — loc. sing. of the present participle passive from भञ्ज्) by an elephant करोषु seized (कलित) with intoxication (मद). It is quite clear that भीमसेन is in the eyes of the यत्न like an intoxicated elephant and दुर्योधन is like the sole *S'āla* tree remaining in the family which is like a forest, — every prince from among दुःशासन and other brothers of दुर्योधन being like so many trees that are being broken to bits (भञ्जमान). करोषु signifies a female elephant but in this context the word is masculine and stands for 'an elephant in general' विपे-कटाक्षैः अवलोकितः। ('have your days numbered') is euphemistic for your end is in sight. The अलङ्कार in the verse is उपमा as indicated by 'विपिने इव' IV, 3. The यत्न apostrophises the accursed fate unfavourable to the 'Kurukula.'

(4) Construe : अक्षतस्य गदापाणे मद्यम् अनासदस्य भीमसेनस्य दद्या अपि प्रतिष्ठा त्वया पूर्यते । (अनुदुर् )

Even this vow (दद्या अपि प्रतिष्ठा) [viz., killing दुर्योधन in a mace fight, — having pulverised his thigh with the mace in his hand —] of the enemy who is not wounded (अ-क्षत), who has his mace in his hand (गदा पाणी यस्य स, तस्य) and who has not [even so much as] mounted (अनासद) on any doubt (संशयम्) i. e. who is not in the least exposed to any danger, is being fulfilled (पूर्यते third person sing. passive of पू ) by you (त्वया)। The propriety of दद्या अपि is this that the other प्रतिष्ठा viz., of drinking the blood from दुःशासन's chest has already been fulfilled.

IV, 1 It is an irony that दुर्योधन who is recovering his consciousness slowly (दमे.), knows nothing about दुःशासन's slaughter at the hands of भीम and the Kuru chief, as is his wont indulges in a boast that while he is alive, how can the accursed वक्रोदर fulfil his vow. He also assures his dear brother दुःशासन that he need not be afraid. IV, 4, 4-5 दुर्योधन learns from his charioteer, that his horses (वासाः) are incapable of carrying his chariot [ to the desired destination — viz. the place where

there was दुःशासन ] The स्वगतम् put into the mouth of the charioteer 'मनोरथ च ।' is altogether artificial and out of place to put things very mildly Bhaṭṭa Nārāyaṇa seems to have been carried away by what he wrongly regarded as a device securing literary effect The सूत has been delineated so as to impress people as one who is full of devotion to दुर्योधन and that he should say, though it be a स्वगत, 'मनोरथ च' seems to be very strange The सूत ought to be in no mood for such a literary effect Once in a while, Bhaṭṭa Nārāyaṇa seems to have been nodding IV, 4 6-9 दुर्योधन does not think it proper to wait for a chariot भरातीनां शत्रूणां विगदे (crowd) तेन संघट्ट (collision) तत्र सवार शीर्षे पश्य (even भराति संघट्टसवार would have been enough - ताच्छीवदे गिति however seems to have been regarded as bringing out the sense unmistakably) केवल (यथा तथा सवारी) is used adverbially

(5) Construe असौ उदायुध पाप मे प्रहृतिदुर्लभितय बाह्वस्य समक्षे पाप व्यवस्यति । अस्मिन् व्यवसाविन मां किं विचारयसि । [ ते ] क्रोध न माम् [ न ] करणा, न च ते रुक्मा अस्ति । (वमन्ततिलका)

That sinful wretch (पाप) : e. भीमसेन with his weapon lifted up (उदायुध्वाः शत्रूणां वस्य स - उदायुध्वाः) is doing (व्यवस्यति) : e. will do what evil in respect of (पाप—: e. will kill) my boy (वत्स) who is by nature (प्रकृत्या) too much fondled (दुर्लभित) Why do you ward me off - me who am determined in respect of this (अस्मिन्) [ being put a stop to ]? Are you devoid of anger (against भीमसेन)? Have you no compassion (करणा for दुःशमन)? Are you not ashamed (न ते रुक्मा अस्ति) [ of preventing me from saving my dear younger brother ]? IV 5, 1-2 The सूत makes explicit what was implicit in 'रुक्मा स्वमुदीरुम् । IV, 4 4 above. IV 5, 3-5 दुर्योधन's affection for his brother makes him fall on the ground suddenly, मन आकृष्या विरोधिता पाण्डवा वै - तत्पुत्रेण भरातीनां बुद्धिम् एवं गताया यदा (समूह) तत्र मृगेन्द्र मिद is an instance of परंपरितरुपक. The loving elder brother falls into a swoon Not without efforts on the part of his charioteer does he regain consciousness

(6) Construe इत्ययमेन सखा दक्षिण अग्नि इति वयेष्टम् उपभोगमुचिषु मा एव युक्त । [ हे ] वस, अस्या तव विपत्ते शु अहं हेतु, वर अग्निर्नव कारितः अग्नि न च रक्षित अग्नि । (वमन्ततिलका)

'I am your elder brother (अमे पावते इति अयम्) in vain (व्या) You were, no doubt fondled by me (रक्षितः) Yet (अपि) you were not permitted (युक्तः) to enjoy pleasure (उपभोगम्) in your ha



art's content (वर्षेष्टम्-दष्टम् अननुचितम् यथा तथा). Dear brother (वत्स), of this disaster (अस्याः विपत्तेः) that has befallen you [lit. of yours वत्स], however (तु), I am the cause (हेतुः). For (अतः), you were caused to act immodestly (अ विनये lit. 'absence of discipline' by me, but *not protected*) Duryodhana is overwhelmed with grief. He falls down again. In his mood of the moment, he holds the charioteer responsible for obviously what he (सूत) has *not* done.

(7) Construe : आशानुवर्तिना वाटेन [अनन्तरं] कृतं रक्षार्थं भ्रात्रा दुःशामनेन उपहारोऽयं अहं रक्षितः। (पथावस्थानम्)

'I have been protected with the offering (उपहार) of my brother दुःशामन — a young lad (वाट) ever carrying out my order (आशानुवर्तिना रक्षित आशानुवर्ती तेन) and hence worthy of always being protected by me'. दुःशामन feels *he* has been protected by the charioteer *at the expense* of his younger brother दुःशामन. IV, 7, 1-3 The charioteer explains that he was *constrained* to take दुःशामन's chariot away to a safe place as great warriors on the enemy's side worked a havoc with their weapons — arrows (शरः), javelins (नौनरा, - राणि), spears (शस्त्रम्) and darts (शामा—lit. those to be thrown)—and as His Majesty had lost consciousness निष्ठा चेष्टा व्यापारः बन्धनम् सः निश्चेष्टः lit. means not-active i. e. 'one in a swoon' in the present context. IV, 7, 3 विकृतम्—विकृत रूपं यस्य वत् lit. something deformed, ugly, metaphorically, improper.

(8) Construe : [यत्] तस्य यत् न अनुवर्तिष्य पाण्डवपक्षोः गदगनिहते भ्रात्रे. न विवर्धितः अग्निं यद् वा ताम् यद् द्यौःशामनीं नधिरात्रेणयाम् [अहम्] आशु न अधिगयितः [अहिम्]। (वम्भितम्)

'[Very improperly did you act, o charioteer] in that I was not brought back to consciousness (न विवर्धितः अग्नि) by the bruises (घातः) made (कृत) by the thunderbolt-like (अगनि इव) mace (गदा) of that very beast (पशु) of a Pandava, the enemy (द्वि. म.) of my younger brother (अनुव) — or (वा) is that (यद्) I was not quickly (आशु) made to lie (न अधिगयित अग्नि where अधिगयित is p p p of the causal from अघि + गी) on that same bed (गद्धान), of दुःशामन [my younger brother], wet (आशुम्) with blood (नधिर) or that Bhimasena was not caused to do so "दुःशामनस्य इवम् द्यौःशामनी ताम् द्यौःशामनीम्। According to 'अधिगयित्वा कर्त्तुं' the accusative of गद्धान (गद्धानम्) has been used with अधिगयित्वा. In the absence of the preposition अघि, the construction

would be शय्यर्षा (locative singular) शयित ' IV, 8, दुर्योधन is so much afflicted that to him death is welcome

(9) Line 1 Construe. अपि नाम मृत्यु भवेत् वृकोदर न हन्ता च ।

'Oh how I wish that death did take me away - but (च) that भीम was not the killer The वृत् expresses the pious wish that evil be allayed

(9) Line 2 Construe चातिताञ्जेष्वन्धो मे किं राज्येन [किं] जयेन वा ।

(पथ्यावन्धम्)

What use is either kingdom or victory to me with all my brothers *caused* to have been killed (चातिता अशेषा नन्धव यस्य स) ? In a penitent mood दुर्योधन holds himself responsible for the slaughter of all his brothers at the hands of the enemy चातित-p p. of the causal from हन् to kill

IV, 9, 1 Then enters सुन्दरक with wounds (प्रहारै सहित) on his body, who wants to know where His Majesty दुर्योधन can be found IV 9, 33-60 34 निरूप्य - having observed closely 35 मन्त्र hit to think later *speak*, बद्ध परिकर वै ते बद्धपरिकरा those who have *girded* up their loins 36-38 घन च तत् सज्जादस्य (of the armour) जाल तेन दुर्भेदानि (difficult to break) मुलानि (points) वेष्टां तानि कङ्कदवानि (pincers) The persons were engrossed in extracting arrowheads (शल्कानि) from the heart of their masters struck very hard and thus wounded 40-41 Another group of persons began weeping all the more (अधिकारम्) to have seen सुन्दरक 41-43 A very pathetic scene (अतिकरुणम्) A young warrior is dead. His mother along with his bride have put on red garments (रक्त वस्त्रक) and having put on all the ornaments following her dear son in death सुन्दरक praises the hero's mother and congratulating her on her extreme affection for her son expresses the hope that in another life at least (अपि), the lady would have her son hale and hearty (न निहत पुत्र यस्य सा अनिहतपुत्रका) 45-47 बहुनि प्रहारै निहता वाया यस्य कृता मग्नवधा यस्य स - ४० qualifying योषसमूह a group of warriors. -वापाहित has been put to death 48 व्यसनमनुभवन् experiencing difficulty भाग्येव भाग = luck fate भाग्येवस्य देवस्य विषमशीलता - विषमं शीलं यस्य तत्, तस्य भाव - तया भाग्येवविषमशीलत्वेन । परितः आतुल्य पर्यातुल्य perturbed on all sides, extremely perturbed 50 Death on all round makes sundaraka criticise hit censure (उपालप्ये I shall blame) fate. 51-53 अक्षौहिणीतां नाभ etc are significant epithets - the eldest of hundred brothers master of a circle of kings (भर्ता राजचक्रस्य), the one

(एक) lord of the entire circle of the earth - he too is being searched for! O the cruelty of wanton fate! Even while being searched for (अनिश्चयमात्रेण अपि) it is not possible to ascertain where His Majesty is and the search thus proves to be futile! 54-57 सुन्दरक thinks and heaves a sigh. He is convinced that there is no point in finding fault with fate (अथवा किम् उपायमेव) What has happened is only the natural fruit of the tree in the form of the lac-house [where पाण्डवः were sought to be burnt by दुर्योधन, दुःशासन etc.] and the gambling [to which युधिष्ठिर was invited] निमग्नित (flouted) विदुरस्य वचनम् एव बीजं (seed) यत्न स तस्य। अवधीरित (disregarded) पितामहस्य (भीष्मस्य) हित उपदेश (good counsel) एव भञ्जुर (sprout) यत्न। शत्रुणे प्रोसाहनादीनि एव विशेषेण रुद्धानि मूलानि (roots) यत्न। जलुगृहं दूतं च तयो समाहारं चतुर्गृहपुत्रम् एव विषादी [विशिष्टा शाखा अस्ति इष्ट]। मभूतं चिरबालम् (since long) सख्यं वैरम् (enmity) एव आलम्बक (basin) यत्न स तस्य [विशालिन]। बाधाल्पा कथानां ग्रहण (seizure later dragging) एव पुष्पम् यत्न तस्य [विशालिन] is a समस्तवस्तु विषय रूपक or an elaborate metaphor with all its details duly set forth मन्दत defines this as 'समस्तवस्तुविषय औक्ता (directly mentioned) भारोपिता यदा' Here the भारोपिता are all mentioned as shown in the preceding lines 57-60 Casting his glance elsewhere - in another direction - (अन्यतः), सुन्दरक spots out what he infers is His Majesty's chariot, विविधानां (diverse) रत्नानां (precious stones) प्रभया (lustre) मन्थिता (blended) च ते स्रजस्य किरणा (rays) तेभ्य प्रयुतं शकस्य (ह्रस्व) चायाना सहस्रम् (a thousand rain-bows) तेन संपूरितानि (filled) दशदिशाना मुखानि (openings) येन ॥ — बहु० adjective qualifying एष यद् एष इत्येते तदहं तत्कथामि as the chariot is seen I infer विश्रामोद्देशेन - विश्रामस्थलेन प्राप्त (ord nary, 'half penny two penny' to put it colloquially) च अस्ती पुरुषः च न कावनीया (not praiseworthy = unbecoming, ill suited) भूमि, तत्पाम्। अवशिष्ट. तिष्ठति-remains seated (तिष्ठति=remains) Sundaraka's feeling of co-miseration is changed into his conviction that this is only meet - this is the fruit of the flower in the form the seizure of Draupadi's hair' 64-65 On सुन्दरक's having declared दुर्योधन = victory दुर्योधन be comes aware of the former's arrival. It is remarkable that the first query he makes pertains to the safety (सुखम्) of Karna (कर्नराज) 66-69 सुन्दरक answers Karna is safe so far as the physical aspect of his being is concerned. धुर वहन्तीति धौरेवा horses सुन्दरक's 'न यत्र एव। अत्य मनोरथ अपि।' as as much objectionable as the यत्न's play of a similar nature at IV 4, 4-5 यद् नारायण seems to have taken

a fancy for this play on the word रथ 70 अविस्थानि (not clear) कथितानि (= कथनानि, नपुमके नावे च.) ते । 73-76 आद्येणेन सहितं यथा कृपा सारोपम् 'proudly' *Sundaraka* has, he says, his pain due to wounds removed by the prowess (प्रभाव) of the gems in the crown of 'His Majesty' He begins narrating what happened on the battle-field Not being sure whether दुर्योधन has learnt about the slaughter of दुर्योधन he half utters what he wants to say कुमारदुःशासनवध- and shows by means of acting - [ i.e. the person playing सुन्दरक's role does this - ] that he has a doubt (or fear) whether he should proceed 78 The charioteer runs to his succour 'By fate this has [already] been told' दुर्योधन also says 'this has been heard by us' 83 सुन्दरक did not expect this as is brought out by his 'कथं इवम् ।' वनेन भगवत् भयं सुखात् इति- भगवत् enraged at the slaughter बुद्धिं वा मुकुटं भङ्गं (loosening of the curved eye-brow) तेन भीष्मं कलाटपट्टं (broad forehead) यस्य तन । न विहातो मवान् नाक्ष- च यथा तथा निक्षिप्तं शरानां धाराणां वध (a volley, shower) तेन स- one who discharged a volley of streams of arrows in a way so that the fixing up (स्थान- on the bow-string) and the letting go (मोक्ष) were not known [by the people] This brings out the quickness with which arrows were discharged by कर्ण, one after the other मध्यम पाण्डव here refers to भीम who is the middle-most of the three sons of Kuntī and Pāṇḍu This is a loose use of the term but the context makes what the author wants to convey clear 90-92 पदाति foot-soldier समुद्र-भूतं च असीं धूले निरर (heap) च तेन । यमस्ता ता ता (many) यन्तानां घटा ताता स्यात् (confused mass, close impact) यस्मिन् स अन्धकार (darkness) तेन । अन्धकारेण अन्धीकृतमुभयबलम् the two armies were rendered blind by the darkness is a very graphic description of the battle that *Sundaraka* is acquainting दुर्योधन with So is the description in the next phrase न द्रुपदो गन्तव्यं लक्ष्यते । 95-96 द्रुपद आह्वयं धनुः गुणं तस्य आ-च्छादनं (letting off of 'सौण्डे' in Marathi) तेन द्रुपद (twang sound) तेन [गर्जितप्रलय-कारेण इति ज्ञायते] । This last is a fancy, it appeared

(adjective qualifying ममरुद्दिनम्) - व० 107 - 112 धनञ्जयेन धात्रिः तम् उद्देशं  
 स्वयः- 'By Arjuna the best of his chariot was caused to be quickly  
 taken to that place' are the main words in the sentence. धनञ्जय did so as  
 he had apprehension (शङ्का अस्य भवति इति शङ्की तेन शङ्किन्ना) that his elder  
 brother would have to suffer humiliation (परिभवः) [at the hands of  
 Karna]. वज्रस्य निर्घातः (stroke) तेन निर्घातः (crash) ■ इव विषम रमित (cry) यस्य  
 स च अमो भजस्य (flag) अग्रे (top) स्थितः, महान् वानरः यस्य - बहु० qualifying  
 रथवरः, गुरुराज्ञां मन्त्रान् - मन्त्रं वाहनं (proper direction) - तस्मिन् व्यावृत्ताः वानुदे-  
 वाश्च शङ्केन चक्रेण अस्मिन्ना (by a sword) गदया च लम्बित्वा. चलारः वाहवः दण्डा. इव  
 तेः दुःशेन दर्शनं यस्य मः- रथवरः । आपूरितौ (filled with air) वाज्रगन्धः (name  
 of कृष्ण's conch) देवदत्तः (name of अर्जुन's conch) च तयो तारस्य (loud) रसि-  
 तस्य (blast) प्रवित्तेषु भरितानि दशदिशानां गुहाणां कुहराणि (caverns, hollows) तेन  
 स - व० adjective qualifying रथवरः. 117-119 रथपुङ्ख शीर्षक (helmet) was  
 विगलितम् । • displaced and it had to be adjusted (भव + भू lit. to shake) by  
 वृषसेन, कर्ण's son who wanted to help his father attacked by both भीम  
 and अर्जुन दक्षिणेन हस्तेन उद्धृतं घटपृष्ठम् : तेन विपट्टन (spurring, goading) तेन  
 त्वरायितः (caused to hurry) मारयि. यस्य न - बहु० आसन्नौ च आरुष्टा कठिनस्य कीदृशस्य  
 (धनुषः) जीवा (ज्या - string) तेन स - बहु० 124 - 126  
 धनञ्जयस्य रथवरः तेन आगच्छन्ना एव कुपारवृषसेनेन शिथिलयुवैः (with arrows) प्रच्छादितः  
 is the main part of the sentence 'कुमुदितः ततः शिलीमुलैः इव' is the simile  
 introduced. The arrows of वृषसेन had पुत्रस्य i. e. forked ends dark  
 (इवामल) and glossy (स्निग्ध) like a broken (वि-वर्धित) sword-blade  
 (भनिः लना इव) - विदलिता च अमो अमिलना च सा ■ इवापलाः स्निग्धा च पुत्राः येषां  
 तेः । कठिनानि वज्रपत्राणि (heron's feathers) येषां तेः । शण (Cf Marāthi 'सहाण')  
 शिखरा (on the whetstone) निक्षिप्तः (sharpened) इवापलाः च शल्यवत्याः (darts)  
 येषां तेः । 135-140 Arjuna smiled a bit (हस्य विहस्य) and told वृषसेन to find  
 out boys [who would be the same age as he] as even कर्णे, वृषसेन's father  
 was unequal to the task of facing him (अर्जुन) गुरुनस्य (कर्मस्य) अपिशेपेण (insult)  
 एकेपिना (enkindled, fanned) वः कोपः तेन उपरक्तं यत् मुमुग्धमलं तव विवृम्भितः (प्रकटी-  
 कृत) प्रकृत्याः म्ना. तेन भीषणेन - तत्पुरुष (qualifying कुपार - वृषसेनेन) गण्डीवी is  
 कर्ण as his bow was called गण्डीवी ('गण्डीवी' सम्भवे हलात् तद् चैव परिदत्तम्  
 B. G I). निर्मेदितः वाणैः न पुनर्दुःस्वप्नैः - 'was reprimanded by arrows  
 and not by means of wicked words' well brings out the spirited  
 nature of वृषसेन. मर्मभेदितः by those that pierced the vitals and पशुविषम.  
 those that were harsh and far from even are paranomastic words  
 qualifying both कर्णैः and वाणैः to be understood in the metaphorical  
 sense (as going with कर्णैः) and in the literal sense (as going with

a fancy for this play on the word स्व 70 अविस्पष्टानि (not clear) कथितानि (= कथनानि, नपुंसके आने क् ) तै । 73-76 आद्योपेन सहित यथा तथा सादोपम 'proudly' Sundaraka has, he says, his pain due to wounds removed by the prowess (प्रभाव) of the gems in the crown of 'His Majesty' He begins narrating what happened on the battle-field Not being sure whether दुर्वाधन has learnt about the slaughter of दुःशासन he half utters what he wants to say ' कुमारदुःशामनवध-' and shows by means of acting - [ i.e. the person playing सुन्दरक's role does this - ] that he has a doubt (or fear) whether he should proceed 78 The charioteer runs to his succour 'By fate this has [already] been told' दुर्वाधन also says 'this has been heard by us' 83 सुन्दरक did not expect this as is brought out by his 'कथं इवेन ।' इवेन अमथ अरथ सुहृतात् इति-अमथि enraged at the slaughter दुष्टिनाया भुवुष्ट भङ्ग (lifting of the curved eye-brow) तेन भीषण उलटपट्ट (broad forehead) यस्य तेन । न विहातो मयान माञ्ज च यथा तथा निक्षिप्त शराणा धाराणा वध (a volley, shower) येन स — one who discharged a volley of streams of arrows in a way so that the fixing up (संगम-on the bow-string) and the letting go (मोक्ष) were not known [by the people] This brings out the quickness with which arrows were discharged by कर्ण, one after the other मध्यम पण्टव here refers to भीम who is the middle-most of the three sons of Kunti and Pandu. This is a loose use of the term, but the context makes what the author wants to convey clear 90-92 पदाति foot-soldier समुद्रभूत च असौ भूट निकर (heap) च तेन । पयस्ताः ता ता (many) गताना पदा ताया समात् (confused mass, close impact) यस्मिन् न अन्धकार (darkness) तेन । 'अन्धकारेण अन्धीकृतमुभयनन्द' the two armies were rendered blind by the darkness is a very graphic description of the battle that Sundaraka is acquainting दुर्वाधन with So is the description in the next phrase 'न एतद् गगनलक्ष्मणैः' 95-96 दूरम् आहूत धनुः गुण तस्य आहूतन (letting off of 'साउण' in Marathi) तेन टङ्कार (twang sound) तेन [यजित-अन्धकारेण इति ज्ञायते] । This last is a fancy 'it appeared (जायते) that the clouds at the time of the universal destruction had rumbled' "ट-कार" is a अन्धकारकारी शब्द 100-103 अन्धो-यसो हिंसाहेन गर्जने (गगन) तत् एव पिबुन चिह्न यस्य तत् समर (battle) एव दुर्दिनम् (rainy day) विविध परिशुत (discharged directed) अस्त्रे (weapons for striking) आग्ने कदम्ब (armours, coats-of-mail) ताभ्यां सज्जित (produced, kindled) अलन (fire) एव विधुत् (lighting) तस्या छटा (streak) तेन भासुर (bright, dazzling) प्रमत्ता मराणा धाराणा म्हाभ्र तरव वध (shower) अस्त्र इति प्रमत्त-धाराणा-प्रमत्त-वधि

(adjective qualifying मगरुर्दिनम्) - व० 109 - 112 धनञ्जयेन गन्विता तम् उद्देश्य  
 एवम् - 'By Arjuna the best of his chariot was caused to be quickly  
 taken to that place' are the main words in the sentence. धनञ्जय did so as  
 he had apprehension (शङ्का यस्य भवति इति शङ्का तेन उद्दिष्टा) that his elder  
 brother would have to suffer humilation (परिभ्रम) [at the hands of  
 Karna] वज्रस्य निर्वात (stroke) तेन निर्वात (crash) स इव विषम रसित (cry) यस्य  
 स च भूमौ भवत्य (flag) अग्रे (top) स्थित, महान् बान्धव यस्य - बहु० qualifying  
 एवम् गुराणां स्वाहन - मध्यम् बाधन (proper direction) - नमिन् व्यापृता वायुदे  
 कस्य गोत्रेन वक्तेन बहिना (by a sword) गदया च छान्दिता चत्वार बाहव दण्डा इव  
 ते दृष्टेन दर्शित यस्य स - एवम् । आपूरितौ (filled with air) पञ्चजन्य (name  
 of कृष्ण's conch) देवदत्त (name of अर्जुन's conch) च तयो शरस्य (loud) रसि  
 तस्य (blast) प्रतिपन्न भवितानि दण्डिणाम् मुपाणा कुहराणि (caverns, hollows) तेन  
 ■ - व० adjective qualifying एवम् 117-119 रत्नमुष्ण शीघ्र (helmet) was  
 विगलितम् : o displaced and it had to be adjusted (भव + पू. lit. to shake)  
 by वृषसेन, कस्य स on who wanted to help his father attacked by both भीम  
 and अर्जुन दक्षिणेन हस्तेन उन्नित शरपुङ्ख तेन निपट्न (spurring, goading) तेन  
 त्वरायित (caused to hurry) गारवि बलम् - बहु० आरुणात् आरुण कठिनम् कोवण्डस्य  
 (धनुष) शिवा (या - string) तेन स - बहु० 124 - 126  
 धनञ्जयस्य एवम् तेन भाग्यज्ज्ञा यत् कुपारवृषसेनेन शिखीमुखे (with arrows) प्रमृष्टादित  
 is the main part of the sentence 'कुपुमिन तव शिखीमुखे इव' is the simile  
 introduced. The arrows of वृषसेन had पुट्स i. e. forked ends dark  
 (इयामल) and glossy (स्निग्ध) like a broken (वि-दलित) sword-blade  
 (बहि लम्बा इव) - विदलिता च भूमौ बहिस्ता च सा इव श्यामला स्निग्धा च पुट्ठा येषां  
 ते । कठिनानि वज्रपद्मानि (heron's feathers) येषां ते : शाण (Cf Marathi 'सहाण')  
 शिखायां (on the whetstone) निक्षिप्ता (sharpened) इयामला च शल्यदन्ता (darts)  
 येषां ते । 135-140 Arjuna smiled a bit (स्मितं विदध) and told वृषसेन to find  
 out boys [who would be the same age as he] as even कस्य, वृषसेन's father  
 was unequal to the task of facing him (अर्जुन) पुरुषतत्त्व (ऊनस्य) भविष्येण (insult)  
 प्रकीर्णा (enkindled, fanned) य कोप तेन उपरक्त यत् मुद्रपण्डल तत्र विनृम्भित (प्रकटी  
 कृत) मुद्रुप्या भय तेन शीघ्रपण - तत्पुरुष (qualifying कुमार - वृषसेन) गाण्डीवी is  
 अर्जुन as his bow was called गाण्डीव ('गाण्डीव समते हन्तात् त्वम्' इव परिदहते  
 B G 1) निर्भर्षिता बलि न पुनर्दुष्टवचने - 'was reprimanded by arrows  
 and not by means of wicked words well brings out the spirited  
 nature of वृषसेन मर्मभेदैः by those that pierced the vitals and एवमिदं  
 those that were harsh and far from even are paranomastic words  
 qualifying both वचने and बले to be understood in the metaphorical  
 sense (as going with वचने) and in the literal sense (as going with

बाज ) 144 147 निष्क्रान्ता शराणा अभिघात तेन वदना तथा उपनात् मनु (anger) यस्य तेन किरीटिना ~ by अर्जुन चण्ड (awe - inspiring) गाण्डीवस्य जीवाया भौर्व्या इह तेन निजित (conquered 'surpassed') वज्रस्य निर्घा रस्य (stroke) निघोष (crash) येन स - बहो० बाणाना निपतनेन प्रतिषिद्ध (stopped) दंशनस्य (of the eyes of the sight) प्रसर (progress activity) येन स - बहो० both qualifying किरीटिना Ma n words are किरीटिना विमपि शिक्षाया (train ing) बलस्य (strength) अनुरूप आश्चर्य (marvel dexterous feat) प्रस्तुतम् (was started) 151-153 न विभानिता तूणीरस्य (quiver) मुख [ तथा ] धनुष गुण [ प्रति ] गमनागमने शरमार्गं मोक्ष च तत्र चद्रल 'quick' करतल द्रव्य तेन qua lifies कुमारवृक्षेनेन to be construed with सविशेष (excellent) समरकर्म (fight ng activity) was commenced 157-159 For a while warriors on both sides caused their enmity to stop (विश्रामित चैरस्य अनुवच येन - continuity) and congratulated young prince वृषसन as 'bravo - prince Vrsasena bravo and began watching his fight against the veteran Arjuna 164 167 भवधीरित सकल राजधानुष्कचक्र (the whole circle of royal bow-wielders) यन तावृक्ष पराक्रम तन शालिन — one appearing to advantage by virtue of his bravery which disregarded the whole circle of royal bow-wielders

सङ्घटे वतमानस्य of one who was in a conflict of (इव रोष कलगा and शङ्का) The main words are स्वामिन अर्जुनस्य निपतिता शरपङ्क्ति भीमसेने (the volley of arrows fell there on Bhima) बाष्पसर्वाकुला च दृष्टि कुमारवृक्षेने (and eyes bedimmed-hit very much perturbed by tears - दान्यै - on prince वृषमेन) This is an instance of the दीपक अलंकार where दृष्टि and शरपङ्क्ति are two subjects on which the self - same verb निपतिता (having a p. p. of नि + प्ठ् predicative force) throws light. 171-173 This was a challenge to अर्जुन by whom was made to operate (व्यापारित) a shower (आसार) of arrows (शिथीमुखाना शानानाम्) simulta neously (समन्) on the horses (तुरगेषु) the charoteer too on the exce llent chariot on the bow as well (धनुषि अपि) on the string too of the same (जीवायाम् अपि) and on the white (श्वित्) parasol (आवपत्र) the sign of [ the state of being ] a lord of men (नेरदस्य लाम्छन विह तस्मिन्) 177-178 विगत रथ यस्य स । दृजगुण कोदण्ड यस्य स — one with the bow with its string cut off. परिभ्रमणपथेण व्यापारेण प्रतिषिद्ध शराणा स्वान येन स one who avoided (lit prohibited) the fall of arrows by an activity of the nature of merely moving round [ and round ] सम्बलानि निरचवितु भवत began to cause circles to be formed 183-185 न गणित भीमसेनस्य अभियोग who mnded not counted not, the attack of भीमसेन against himself वृषमेन too mounted on another chariot brought by the servant and started



fighting against धनञ्जय 190-192 तातम् बलिष्वपि सुगर (garrulous, talkative) रसमुद्धो । 193-194 दुर्योधन is naturally surprised at the extraordinary bravery of दृष्टसेन though yet with his nature innocent or unsophisticated (गुरु स्वभाव यस्य) . 199-203 विरीटिना रघोत्तङ्गात् गृहीता शक्तिः मास्राम् (contemptuously) विभुक्ता च कुमारमियुग्मी is the main part of the sentence. स्वगतन्नककिविणीनां जालस्य (of a network of golden bells producing a jungling sound) संकारेण विराज यस्या सा (विराज + क्त + विराजिषा qualifying शक्तिः) मवानाम् उपरोध (obstruction) नस्यात् विमुक्त (free) नभस्तल तद्दृश्व निम्नः । spot less like the surface of the sky free from the obstruction of clouds विवि धानां रत्नानां प्रभया भासुरा (lustrous) अत एव च भाषण रमणीय च दर्शन वरदा सा which had an appearance at once awe-inspiring and attractive, bright as it was by the lustre of diverse gems 207-211 इत्याव मधुर धनु विगच्छिम, इदवात् भीरमुत्तम उत्साह नयनात् बाष्पमल्लिखन् मणि is another instance of ईषक. The last two sentences in these lines two are full of *prasada* or perspicuity 215-216 निमित्तं धुर्यं वाग यस्य नमः । 'चिर निधाय अर्धस्य एव भागीरथीव श्रवणा विषमलीचनेन त्रिधा कृता शक्तिः ।' shows the *allusive* nature of the style of अहं नारायण 'Having meditated for long the śakti (spear) was cut into three even as was the river Ganges (भागारथी) by divine Samkara (विषमानि त्राणि भोक्त्वानि यस्य स विनेत्र त्रि, देव) while it was on half the way [it wanted to traverse] 222-227 the blast of trumpets of war (समर-धृष्ट-निर्घोष) was drowned in the congratulations or words in appreciation (सधु-वाक्) of the warriors there. A temporary halt was cried by वज्र to the fight ensuing between भीमसेन and himself. Let us both see the skill in the lore (वद) of the bow on the part of your brother and my son' he proposed to नाम 231-232 Both वज्र and भीम became spectators. 233 दुर्योधन significantly (साभिप्रायन्) asked 'what next?' as he could easily grasp the seriousness of the battle between अर्जुन and दृष्टसेन 235-236 सुन्दरक is quoting अनुज who said 'अरे दुर्योधनप्रभुजा' - but a servant was not to mention his master by name according to the code of behaviour that obtained in days of old. So is he full of shyness (रज्ज्वा) 237 - दुर्योधन does not take this as an offence as सुन्दरक was faithfully narrating what अनुज - a third party - had said. The master bids the servant continue. 243-247 अविनव (immodesty, indiscipline) एव नो तस्या कर्णर (helmsman, one who holds the rudder) - here too there is a play on कर्ण - कर्णर वज्र But this is not *unnatural* as अर्जुन is the speaker who naturally wanted to give the devil his due Tit for tat is अर्जुन's principle. 'You killed my son,

I shall kill yours' But he claims a moral superiority for himself 'युष्माभिः मम परोक्षम् (अक्षणी. परस्तात्) "by you while I was not there to look at what you were doing", 'अहं पुन युष्माकं प्रेक्षमाणानाम् एव 'while I shall kill your son even while you would all be looking at my deed'. 'स्मर्तव्यशेषं करोमि' is a पर्यायोक्त for 'हनिमि' (वर्तमानसामीप्ये वर्तमानवदा present in the sense of immediate future) आस्फालितम् was made to produce a twanging sound कालपृष्ठ is कर्ण's bow. 252-254 द्वे बाणनद्यौ विरचिते - two rivers of arrows were arranged. They dashed against the banks (कूलकषे) in the form of the chariots of अङ्गराज and वृषसेन. The two returned the compliment to अर्जुन as behoved them in view of their excellent training and prompted as they were by mutual affection. अन्योन्यदो. स्तेनैर्न दर्शित शिक्षाविशेषः बाभ्यां तौ - तान्द्या [मभ्यमपाण्डवः स दुराचारः अभियुक्तः]। शिक्षाविशेष. is a Sanskritism for विशिष्टा शिक्षा (where शिक्षा = शिक्षणम्, अभ्ययनम्) 259-261 The fact that अर्जुन was showering arrows could be known only by the twanging (निर्वोष) of his bow-string (ज्या) With his arrows (पत्रिभिः = बाणैः as feathers were attached to the arrows which thus became पत्र+इन्स् : e. पत्रिन्स्) अर्जुन acted in such a way (तथा आचरितम्) as not to let anything from among the sky, Karna, the chariot, the [battle—] ground [or earth], the prince, the flagstaff, the armies, the charioteer, the quarters, the warrior - folk to be seen. This is another passage full of 'prasāda' from the pen of Bhaṭṭa Nārāyaṇa. 264-266 And then the tragic end of the life of वृषसेन. A moment's shower of arrows - the Pāṇḍava hosts roared with joy, the Kaurava army began lamenting There was a tumult 'alas ! prince वृषसेन is killed, o alas ! he is killed' 270-272 'कुमार स्वर्गप्रदृष्टमिव मुरकुमारम्' is a fine phrase doing credit to Sundaraka एकेन एव शिरीषमुत्तेन भिन्नेदेहम् with body pierced by a single arrow. स्वमन्ये पथ्यन्तम् stretched (lit. thrown about) in the chariot 273-275 दुर्योधन is all full of grief at the end put to the career of his friend's son

(10) Construe पर्याप्तेनेत्रम् अविरोदितचन्द्रकान्तम् उद्भिद्यमाननवयौवनस्य शोभ प्राणतदास्पदविवर्तितदृशि तत् ते आननपङ्कज कर्णेन कथम् इव इष्टम् । (वस्तुतत्त्वित्वा)।

How possibly (कथमिव) was your (ते) lotus - like face (आननं पङ्कजम् इव) with its wide (पर्याप्तं) eyes, as attractive (कान्त - p p p. from लभ् to love) as the not long ago (अनिर) arisen moon, with the delightful charm (गम्या शोभा) of fresh youth getting itself manifested (उद्भिद्यमान - p p p. passive base from उद्भिद् to break out, to arise), [but]

with its eyes (दृष्टि=चक्षुषी) made to turn up (परिवर्तिन p. p. of the causal of परि + वृत्) at the taking away (अपहर) of your life (प्राण)?" प्राणानाम् अपहारः तेन परिवर्तिता दृष्टिः यस्य नृ० is a realistic bit of description in marked contrast with पर्याप्तवेद्य etc. to .रम्यशोभन् when वृष्तेन was yet alive. Death has brought about such a change. पर्याप्तवेद्य आननपद्म became 'परिवर्तिता दृष्टिः'. IV, 10, 1 The charioteer requests दुर्योधन not to be overwhelmed with grief IV, 10, 2 दुर्योधन says '[only] the meritorious (पुण्यभाजः) are fortunate enough to be subjected to grief'. He does not belong to that class (अस्माकं पुनः).

(11) Construe: प्रत्यञ्च क्षमन्नुनाम पुनर् हृदय परिभवाग्निना ग्रस्यर्धं दहते, कुतः दुःख [स्यात्] कुतः [वा] ज्वरा [स्यात्]। (अथावश्यम्).

[Here the] heart [of us], with our kinsmen (or brothers) killed right before our eyes (प्रत्यञ्च) is being burnt excessively (अत्यधेन) by the fire of humiliation (परितप) Whence can there be grief, whence pain (व्या) [for us]?" दुर्योधन means that to be full of grief and to suffer pain are given to the fortunate or better meritorious few. The rest, like himself, only suffer humiliation. They are having their heart ever burnt by the fire in the form of humiliation or insult. Their relatives (वन्धवः) are killed, one after another, right before their eyes. Even pain (व्या) and grief (दुःख) become luxuries inaccessible to them. That one should not be able to grieve for the deaths of one's relatives, that one should not be pained even by the loss of relatives is the worst misfortune one can be subjected to 'Shedding tears' and 'being afflicted' have become, strange though it may seem, impossible for दुर्योधन His heart is no longer susceptible to grief and pain दुःख = mental while व्या is physical in nature. Duryodhana loses consciousness as he completes his words in verse 11 (मोहम् उत्पन्नः). IV, 11, 1 The charioteer fans (वीक्षति) his master with the hem (अन्तः) of his garment (एव) to bring him back to consciousness. He succeeds in his effort and continues to narrate the sequel of the story IV, 117-11 स्मृतिवत् सञ्जयान् उद्धिता having wiped off (lit. abandoned) the collection (जघन=सङ्ग्रह) of tears that trickled down (स्रवतिम्). न भविष्यति. परेषां प्रहर्षे (प्रहाणानी वा) अनिवेद्येन येन — By one who heeded not the attack with or of the weapons of others i. e. enemies (एत=यत्) अर्जुन was attacked (अभिजुन) by कन, with his valour enkindled by anger on account of the slaughter

of his son Karna was, therefore, moving about in a manner that was little short of desperate (विमुक्ता जीवितस्य आशा येन सः, तन्). Naturally भीम, नकुल, सहदेव, पाण्डव and others on the side of the पाण्डवस grew anxious about अर्जुन's safety and they all stood in front of अर्जुन's excellent chariot (रथम्) which was thus screened (अन्तरित) by them. IV, 11, 19-20 द्रुपद pointed out to कर्ण 'Your chariot has its pole (कुश) broken, its horses killed (हता तुल्यमा भया यस्य सः—ब०), it would not suit your purpose (न योग्य) while fighting against भीम and अर्जुन'. Consequently that chariot was caused to be *turned around* (परिवर्तित) i. e. *changed*. Karna was made to get down from the shattered chariot and consoled (सनाथासित) in ways more than one (बहव प्रकारा यदभिन्नेषु यथा तथा — अभ्ययीभाव). The master lamented the loss of his son for a long period of time (सुचिरं निरूप्य), cast his glance (प्रेक्ष्य—having seen) the other chariot (अन्य रथं प्रेक्ष्य) that was brought by the servants (परिजनेन उपनीतम्) [—this makes one feel that 'परिवर्तित' in IV, 11, 21 is in point of sense equal to परावर्तित 'caused to be turned-back'—but no manuscript evidence is available to warrant the substitution of परिवर्तितो by 'परावर्तितो'] and heaved a long sigh, he cast a glance at me. I was called by my master with the word 'come'. The master took off (अप+नी, ल्यबन्त is अपनीय lit. having removed) a strip (पट्टिका) of cloth from his head region (शीर्षस्थान i. e. from the turban he wore), had his arrow besmeared with blood-drops oozing from his body (शरीरात् सगलितैः शङ्खितविन्दुभिः भवलिप्तं मुखं यस्य तं तादृशं वाचं कृत्वा) and having written (अभिलिख्य—on the strip of cloth, which was the improvised piece of paper), this message (संदेश) was sent to your majesty. (देवस्य is देवे वही serving the purpose of देवाय as प्र+इप् to send takes the dative of the person to whom something is sent). 25 Sundaraka hands over the strip to दुर्योधन which the king takes and reads. IV, 11, 27 'स्तुति' = 'शोभनम् अस्ति' originally must have been a pious wish equivalent to 'सु अस्तु!'. Later the wish was taken to have been fulfilled so 'सु + अस्ति' 'it is well or favourable'. Subsequently it is used as a noun conveying 'welfare'. Here the word signifies 'hail'. एष अन्तः यथा तथा पदद्वयम् — for this the last occasion (lit. with this as the end). कण्ठे गात्रम् आलिङ्ग्य having embraced closely by the neck वण्डादिद्वयम् shows the intensity of affection that कर्ण had for दुर्योधन. In verse twelfth follows the request (निज्ञापना) of कर्ण to दुर्योधन.

(12) Construe: 'अश्वमात्रविधौ [एष] कृती, समरेषु अस्म्य तुल्यः पुमान्

न अस्ति, अयं मम भारुथ्यः अति अधिकः, अमुना [सहायेन] पृथामूनश्च जेदा ।  
इति [यत्] अहं [तस्मा] संभावितं, [यत्] दुःशासनारि मया न हतः च, [तत्] त्वं  
पुन्या वीर्येण बाण्येण वा दुःखप्रतीकारम् पृदि । (शार्ङ्गविक्रीडितम्)

'This one [i. e. Karṇa] has achieved what is worth achieving (कृत + इत् possessive) [-what is worth achieving-] in the operation or use (विधि from वि + णा to lay down, arrange literally means process, arrangement here use) of a number (ग्राम literally a village metaphorically (1) villagers (2) a big gathering collection) of missiles (बलाणां ग्राम इत्येव विधिः) : i. e. weapons directed against the enemy at a distance and withdrawn with *mantras* [Cf. बाम्बुश्च पञ्च-बाणश्च etc.] In battle (समरे), there is no [other] person (पुमान्, literally man) comparable to (तुल्य) or match for this one (अस्य). To me (मम), this one (अयम्) is more even than my [own] brothers. With this one (अमुना) [as the helper सहायेन] are to be conquered the sons of पृथा : i. e. the पाण्डवः - The fact that (यत्) I was thus honoured (सम्भक्ति) and that by me (मया) the enemy (अरि) of दुःशासन has not been killed (न हतः) - [-these are the reason that prompts me to say, 'तत्' अध्याहृत] do you reach or attain retaliation (प्रति-कार or प्रतीकार lit doing against) i. e. do you find a remedy against the state of affairs either with the prowess (वीर्य) of your arms (शुक्ल) or with tears (बाण्येण-जाताविक्रमचनम् बाणैः i. e. बाणप्रसरेण -by shedding tears) It may be recalled that कर्ण had suggested to अश्वत्थामन् this very remedy against दुःशः viz. shedding tears at which अश्वत्थामन् took offence. कर्ण the *alter ego* of दुर्योधन now is suggesting shedding tears as an alternative remedy to trying the might of his arms. Certainly nothing could be further away from the mind of कर्ण than to use bitter or sarcastic words while conveying his last message to his friend सम्राट् दुर्योधन. These words as also what has been brought out in lines 21 to 25 after IV 11 make it abundantly clear that the slaughter of his son इष्यन् has made कर्ण a person full of despair. In a mood of despair it is that he says do you counteract what has happened by the bravery of your arms - or by shedding tears.' Karna is now a changed man - altogether different from what दुर्योधन believed and maintained he was viz., an incarnation of energy and bravery IV, 12, 1-2 दुर्योधन is struck hard by these words of कर्ण. He asks 'why do you strike me (मोऽपृच्छसि) with another (अपरेण) arrow (शल्क or dart) in the form of words when I am already pained by the slaughter of my

hundred brothers? क आरम्भ यस्य स क्रियारम्भ - 'doing what'? IV, 12 4 5 अपनीन शरीरस्य आवरण (coat of mail, armour) येन स । आत्मन वय आत्मनय तत्र हन निश्चय येन स—बहु० determined in respect of 'self slaughter' or putting an end to his life मार्गयेते seeks IV, 12 6-8 दुर्वोधन gets up in vehemence (आवेगात्) and bids सुन्दरक to convey a message to karna to the effect that the determination of both of them was the same that there was no need for too much of rashness on कर्ण's part that he (दुर्वोधन) too was keenly desirous (आकाङ्क्षा + इन् आकाङ्क्षी) of abandoning (परित्याग) his life : Already he has ordered the charioteer to bring the chariot

(13) Construe पार्थान् हृत्वा, भगिनि सलिलं यन्धुवर्गाय दात्वा, कतिपये मन्त्रिभिः अरिभिः च सह याप्ये मुक्त्वा अन्वान्ये [प्रति] अशुनर्भावि गाढोपगूढं कृत्वा दूरितौ निवृत्तौ च [आवाम्] इमा इततलुं सत्यक्षाय ।

'Having killed the sons of Prtha [Pāṇḍavas] having given : & offered inauspicious (भगिनि) water (सलिल) [i.e. libation water] to the host (वर्ण) of (relatives (बधूनां), having shed (मुक्त्वा) tears (याप्य-जानवैकल्यनम्) along with (सह) a few (कतिपये) ministers and enemies [who also would be required to shed tears as they have lost many of their kith and kin], having effected (कृत्वा) a close (गाढ) embrace (उपगूढम्=उपगूहनम् 'नपुमकं भविष्यति') not to be there (न भावि) again (पुन) i.e. having closely embraced [each other] for the last time, both of us being sorrow stricken (दूरितौ-दुःखम् अनयो सजातमिति according to तारका शिष्य इतत्) and extremely happy (नि + इ to be excessively delighted gives निश्चय as its p. p. p., cf 'निर्वाण' in the sense of happiness occurring in the Mahābhārata निर्वाणमग्निराजन् = 'मृतमग्निराजन्' - which is different from निर्वाण of the Buddhists - though the निर्वाण is the same as भाग्य of other schools of thought such as वेदान्त etc. and भाग्य is the highest of joys one can aspire to have) [though this may appear to be paradoxical], will give up (यन्धुवर्गाय future, 1st person dual of ह + धृ + ) [this] accursed (इत) body (तनु)'. दुर्वोधन too despairs of being able to come out triumphant. So if giving up the body is कर्ण's determination why need he be so rash? दुर्वोधन is joining him. Only, before that a few things will have to be done by way of carrying out their duty by the departed relatives. Pārthas have got to be killed. With a few [surviving] ministers by the side tears have to be shed for the dead. The enemies too will be doing the same as they too have sustained a similar loss. War that way has been quite impartial in depriving

ther side of their brave. More than anything else a close final embrace has to be given to each other by us too. We are at once full of sorrow [you have lost your dear son, I have lost my dear brothers] and happy— as we would have the satisfaction then of having done all that we could—and then we would abandon this wretched body—the mortal frame.

IV, 13, 1 The passage as it is is difficult of interpretation. कथं वा should introduce a change of thought. None such appears to be contained in the sentence under consideration. The maxim 'स्मृतस्य गतिं विनोदनीया' tempts one to take दुःस्तिर्त्ता in IV, 13, d to refer to the शोक of both. 'Regarding शोक or sorrow I do not want to send any thing as a message'. But this too is not satisfactory. For no elaborate or even regular message regarding शोक is contained in IV, 13. Manuscripts do not help in solving this textual difficulty.

(14) Construe वृषसेन ते पुत्रं न दुःशासन मे अनुजः न । अहं त्वा किं बोधयामि त्वं मा [ किं ] मस्थापयिष्यसि । (पञ्चावयवम्).

'Vrasena is not your son [he is on the same level as a son to me], Dus's'asana is not my younger brother [to you too he is as dear as your younger brother]. What shall I or why should I give you to know [what generally people tell those who have lost their near and dear]? What will you or why should you cause me to be steady (मस्थापयिष्यसि) ; e console me?' You have lost your younger brother and I my son. It is superfluous for either of us to try to console the other. The verse is remarkable for the feeling of intense affection that obtained between दुर्योधन and कृष्ण and for the philosophising on the part of दुर्योधन which is the direct result of his experience. 'Both of us are sailing in the same boat — the boat is sinking. The less we indulge in the formal act of consoling each other the better' [What sort of consolation can a person who has lost his younger brother (वयं) give to one who has lost his son (दुर्योधन) as this is the logic of the verse— 'वृषसेन was my son, दुःशासन was your younger brother']

IV, 14, 1-2 Exit सुन्दरक. Duryodhana asks the यत्न to get his chariot. The यत्न says 'the sound (ध्वनि) of the rims (नेनीया) mingled (मिश्रित) with that of the neighing (हेन f -neighing of a horse) of horses is heard, I, therefore, guess (तर्कयामि) the chariot is brought by the servants (परिक्रमेण उपनीत)'. IV, 14 3-7

The charioteer, dismissed by दुर्योधन ('गच्छ त्') for getting the chariot properly equipped (न सज्ज असज्ज, असज्ज सज्ज सवयमानं कुरु सज्जीकुरु-a-चि form) appears again and is asked why he has not [already] got on the chariot. IV, 14, 8 The charioteer announces the arrival of father (धृतराष्ट्र) and mother (गान्धारी) who have come to see (lit. near) His Majesty (देवस्य सपीथम्) IV, 14, 9-10 'किं नाम'-idiomatically brings out that to दुर्योधन the arrival of father and mother is not welcome 'What (किं) have they *really* (नाम) come?' दुर्योधन blames Destiny for the very disgusting or loathsome act of sending his parents at this hour — when he had learnt of the fall of द्रु शस्य and वृष्णेन दुर्योधन's impulse is to avoid seeing his father (तातदर्शनं परित्यज्) and stay in a solitary place where none would disturb him IV, 14, 10 But the charioteer who is a servant of old standing and has, therefore, cultivated enough intimacy with his master, *rightly* makes bold to point out 'the old couple have you as their sole surviving relative, — how possibly do you avoid consoling them?' IV, 14, 12 A very pathetic reply 'How possibly can I console, with fate averse (विमुख) [to me]?' The answer is given in the form of a counter-question This latter is evidently a rhetorical question 'कथमिह समाश्रासयामि' = न कथमपि 'समाश्रासयामि = समाश्रानयिष्यामि' according to 'वर्तमानसामीप्ये वर्तमानदा लट्' Also note that विमुख भागधेय (विमुख भागधेय यस्य स) 'one with fate averse to him' has the force of a cause and in fact it is equivalent to 'विमुखभागधेयत्वात्' The sentence 'अहं कथमिह समाश्रासयामि विमुखभागधेयः' is thus an instance of प्रश्न and कान्यलिङ्ग अलङ्कार rolled into one

(15) Construe तातम् अम्हा च दृष्ट्वा अथ एव आवा रणम् उपगतौ, दिनत अहं द्रु शस्य च ताभ्यां शिरसि प्रात । तस्मिन् बाळे भरिणा प्रसभं ताम् अवस्था प्रापिते [तति] पित्रो पार्थम् उपगत [सन्] अहं ताभ्यां किं नु वक्ष्यामि ।

दुर्योधन recalls that that very day the two of them (द्रु शस्य and दुर्योधन) had seen father and mother and gone to the battle Both of them had bent themselves low before the parents who had smelt them on their heads (शिरसि प्रात) [as an indication of their deep affection for the sons] 'When that boy [dear द्रु शस्य] has per force (प्रसभम्) been caused by the enemy to reach (प्रापिते) that plight (अवस्थाम् = दुःस्थाम्) [which is a euphemism for 'when the enemy has killed him'], what shall I indeed (नु) having stood near (पार्थम् उपगत), say to them? 'ताभ्यां किं नु वक्ष्यामि?' brings out there is *nothing* दुर्योधन



can say to his parents. The moment of meeting the parents— the first after the slaughter of dear दुःशासन— was one when दुर्योधन knew well enough, he would not be able to muster courage enough to utter even a single word. IV, 15, 1 दुर्योधन realises, however, that such a meeting is unavoidable and the elders *have* to be saluted. No responsible person could avoid that duty “नवदयं वन्दनीयं गुरु” is almost a मूल-भाषित and it helps us have a peep in to the social condition in the days of नरु नायिका himself. In good families this must have been a regular practice viz., of saluting the elders. Bhatta Narayana has expressed the necessity of doing homage to the elders more than once (Vide Act V where भीम tells अर्जुन that bowing before the elders is a duty ‘नम्य विनाम्य ज्ञानवन्तं वन्दनीयां गुरु’ and already, in Act I भीमसेन has observed ‘बन्वा सख्यं गुरु’). The elders had to shoulder a heavy responsibility of giving proper guidance to the inexperienced youths and the latter naturally had an attitude full of reverence towards the former.) Duryodhana and the charioteer go out and the curtain is dropped.

To proceed to an analysis of the contents of Act IV. At the beginning of the Act, Duryodhana's charioteer is seen taking Duryodhana, seated in a chariot and fainted due to a stroke, to a safe place. The sūta is in confusion and moves about restlessly. Some one is heard shouting from behind the curtain with the purpose of impressing on the minds of the kungs on the side of Kauravas the need for stopping the armies that were fleeing struck with terror as they were at the sight of Bhīmasena who had drunk the blood of Dussāsana and bathed himself with what remained. The charioteer then sees the great warrior Kṛpa who is comforting the army. Kṛpa is proceeding in the direction of Karna who is attacked by Arjuna. Again there is an uproar behind the curtain. This time it is Bhīmasena who is asking the warriors on the Kaurava side whose weapons are slipping out of their hands out of apprehension, not to be afraid. Bhīmasena says ‘I make you all witnesses of this act of mine. Listen. In the presence of His Majesty Duryodhana and in that of Karna the friend of Kurus, as also of that of Sālva, to-day there has been drunk by me the warm blood of that one who dragged Draupadi by her hair and garments— even while he (Dussāsana) was alive. I tore open his chest with my sharp nails and drank his blood.’ The charioteer is full

bed as Dush'sasana, wet with his blood. Provided Vrkodara is not the killer, Duryodhana wishes he were killed. 'What good is the kingdom or victory to me who have all my brothers put to death?' he significantly and pathetically asks.

Then enters on the stage Sundaraka. He is busy finding out the whereabouts of His Majesty Duryodhana. He tries to get the information from a number of persons or groups on the battle-field. All are plunged in misery. There is a mother who has lost her son and is ready to follow, along with her daughter-in-law, her son in death. Others have lost their master whose horse alone is to be seen. Sundaraka pithily puts the matter in a sentence 'that the lord of eleven *akaulas*, the eldest of a hundred brothers, the supreme lord of the earth should have to be searched for, is itself sad enough — and sadder still is the fact that even when searched for he cannot be found out.' Sundaraka is thus deeply affected at the plight of Kauravas. But on some reflection he changes his mind and says 'or this is but the fruit of the flower in the form of the seizure of the har of Draupadi,' implying thereby that the event of Dush'sasana's slaughter at the hands of Bhīma and the jeopardy in which His Majesty' Duryodhana was at the moment were but the logical consequence of the indiscipline indulged in by the Kauravas.

The moment Duryodhana sees Sundaraka he inquires about the safety of his dearest friend Karna. He wants Sundaraka to indulge in no innuendos but make everything quite clear. Sundaraka begins giving the account of what had happened on the battle-field. He is surprised to learn that Duryodhana has already learnt about the slaughter of Dush'sasana. He proceeds to describe the fight between Bhīma and Karna who was enraged at the slaughter of Dush'sasana. He narrates how due to the profuse darkness caused by the dust raised by the foot-soldiers even the sky could not be seen, how the twanging of the bow-string was heard and impressed people as would the rumbling of clouds on the occasion of the universal destruction do, how the incessant discharge of arrows seemed to be like the continuous down-pour of water from the clouds. Sundaraka then describes the concern and hurry with which Arjuna caused his chariot to be brought there where Bhīma was facing Karna. The association of Bhīma and

Arjuna, either being busy attacking Karna brought Vrasena, Karna's brave son on the scene. The young warrior covered the chariot of Arjuna with a volley of arrows. Arjuna asked Vrasena with an air of superiority to find out his equals in age for fighting against them. But Vrasena answered not in terms of words so much as of arrows which were equal to any phrases in 'cutting the vitals' and in being 'harsh and uneven.' Arjuna's anger was roused and he began a marvellous feat well worthy of his might and training. Vrasena too rose to the occasion, People from both the armies began congratulating Vrasena on his heroic performance. Karna discharged a volley of arrows against Bhīmasena while his (Karna's) eyes bedimmed with tears fell on his dear son Vrasena. Then Arjuna let loose a number of arrows on the horses, the charioteer, the chariot, the bow, the bow string, the white parasol and Vrasena had to keep on moving round and round to save himself from the attack. Then Karna disregarded Bhīma for a while and joined his son who had mounted another chariot brought by the servant, in attacking Arjuna. Then Vrasena covered the body of Arjuna with thousands of arrows only to prompt him to direct his *s'akti* at once dazzling with gems and awe inspiring against Vrasena. All cried out in sympathy for Vrasena 'very difficult, very difficult to do.' But the young hero cut into three the *s'akti* even before it reached its destination. Karna requested Bhīma to stop fighting for the while that Arjuna his brother and Vrasena, his (Karna's) son were performing that marvellous feat in fighting. Both Karna and Bhīma became spectators for a while. Then Arjuna enraged at the *S'akti* being cut into three declared 'o you heads of Kaurava army with Duryodhana at the forefront, you killed my son who was alone in my absence. I shall, however, reduce Prince Vrasena to a mere memory in your presence—inspite of you.' Then Arjuna created two rivers of arrows touching the two banks—Karna and Vrasena. The two attacked Arjuna on their part. And after this so many arrows were discharged by Arjuna that neither the sky, nor the master, nor the chariot, nor the ground, nor the prince nor the flag-staff, nor the forces, nor the charioteer, nor the horses, nor the quarters could be seen. And as this shower of arrows continued for a short while, the entire Pāṇḍava army shouted out in joy—roared like lions and there arose a tumult 'ah! killed is prince Vrasena, killed alas!'

Vr̥asena lay with his body stretched out in the chariot, just by virtue of a single arrow that cut his vitals. The news of Vr̥asena's death moves Duryodhana to tears who begins lamenting 'how possibly was your lotus-like face with the eyes turned up [at the last moment] looked at by Karna?' The charioteer tries to see that Duryodhana is not overwhelmed with grief. Duryodhana says, he is not lucky enough to be even under the influence of grief—'our heart is burnt by the fire of insult—whence can there be grief, whence pain?' He faints away and has to be brought back to consciousness by the Sūta who fans his master for the purpose with the hem of his garment. On Duryodhana's having recovered his consciousness Sundaraka continues the account by adding that to save Arjuna from Karna whose valour was at its best as he had been enraged by the slaughter of his son, Bhīma, Nakula, Sahadeva, Pāncāla and others surrounded Arjuna's chariot and screened it with the purpose of keeping Arjuna away from the attack of Karna. Salya then pleaded to Karna to change his chariot with its pole broken. 'The master did so, lamented for long looked at the other chariot brought by the servant and he then heaved a long sigh and cast his glance at me and called me. On a strip torn off from his headdress he has given this message written with the tip of the arrow besmeared with his blood.' Duryodhana reads the message which is unlike any that could be expected from Karna. Karna has lost all hope and fervour. The message purports to saying 'You did an amount of honour to me—I, however, could not prove myself worthy of it. Neither did I conquer the Pandavas, nor did I kill Dus's'asana's mortal enemy. So try to counteract this sorrow by the valour of your arm or by tears.' This is unbearable to Duryodhana. Wounded that he already is by the death of his 'hundred brothers', here is another dart finding a place for itself in his heart. On having learnt that Karna is resolved to kill himself and is seeking battle with Arjuna again, Duryodhana rises from his seat saying 'there is no reason why you should be in such a hurry, O Karna, we will both leave this mortal coil—after having done our duty by the departed and killed the sons of Pritha.' He does not think it necessary to convey anything to Karna regarding the lamentation as Dus's'asana was Karna's brother and Vr̥asena Duryodhana's son.

Duryodhana orders the charioteer to bring the chariot quickly. The charioteer says, 'I infer from the sound of the rims, it is being brought by the servant'. The charioteer announces the arrival of Dhṛtarāstra and Gandhari. Duryodhana is not prepared to see his old parents — this the first time after Dus's'sasana's death at the hands of Bhīma. The charioteer urges the need for Duryodhana the sole surviving son of his parents to see them. Though wondering to himself as to what he should say to them — especially as that very morning both Dus's'sasana and he had saluted them before going to the battle-field and whereas he had returned Dus's'sasana was no more — he accepts 'the elders ought to be saluted.' The two of them — Duryodhana and the charioteer — go out and the act comes to a close.

## Act V

V, 0, 2, य एव यानम् (vehicle, conveyance) तेन with chariot as the vehicle V, 0, 3 उद्देश region (—though in Modern Indian languages such as Hindi, Marathi etc the word has undergone a change in its meaning. In Marathi उद्देश is regarded as an equivalent of 'इष्ट' or purpose) कुरुणां कुलम् एव काननं कुरुकुलकाननं शय एव शयं प्रवर्तते (sprout) the one surviving (शेष = शिष्ट अवशिष्ट) sprout of the forest of the family of Kuru's is a रूपम्. The phrase put into the mouth of Dhṛtarāstra is very significant. Of all the sons of पृथराष्ट्र and गान्धारी only one viz., Duryodhana is surviving 'वर्तमानो जीवति वा न वा' — too is significant. इति means he has been learning about the departure of his sons to the yonder world almost after every few days. Is दुर्वापन at least alive or is he not (न वा) 'कश्चित् has the force 'I hope' ['he is alive जीवति']. But the turn of events has taken does not allow him to be so hopeful 'न वा' V, 0, 6 गान्धारी's phrase 'यदि मया गवति is in the same vein 'If he is really alive, then tell me in what region he is' V, 0, 7 ननु 'why?' This is intended to gently contradict the despair of इति and गान्धारी 'एक एव — just by himself, all alone. उचित स्थिति where स्थिति means 'remains' or 'is' and not 'stands'. Evidently 'stands seated' would be a contradiction, therefore 'remains seated'. V, 0, 9 'एकान्तं नि' is — गान्धारी's paraphrase of शय's 'एक एव'. The point of her remark is brought out by the next sentence 'किं तु तस्य पार्श्वे भविष्यति।' — do you intend to suggest that he can now (literally 'will') be by the side of his hundred

brothers? The stage direction 'मन्दम्' and the words put into गांधारी's mouth bring out that she is very much distressed at the slaughter of her sons from among whom only one has survived viz., दुर्योधन V, 0, 12 'येन' used adverbially (literally means) 'as you please, as you like, as urged by yourselves' but means in the present context 'slowly'. The stage direction उभौ भवदण नादयन्, is meant for the actors playing the role of धृतराष्ट्र and गांधारी. On the stage getting down from the chariot was not shown. Instead, as can be inferred, by suitable gesticulations the actors managed to convey to the spectators that they (the two from the *dramatic persons*) got down from the chariot. दुर्भीष्टं शीघ्रं नृपित यथा स्वात्थ्या - उपविष्ट. मर्त्रीशोषविष्ट. 'seated in shame' [at his having, lost all his brothers and sustained a heavy defeat at the hands of the enemy] V, 0, 14 'ननु' in 'नन्वेव' is used again idiomatically. It means 'why' 'I say' 'I would like to draw Your Majesty's attention to'. This is made explicit in 'किं न परमं महाबाह ।' दुर्योधन's bewilderment or loss of countenance (ईदृश्यन्) is but natural. He could not bring himself to seeing his parents because of the heaviest loss he had suffered in the slaughter of द्रुपदः. The actor playing the part of दुर्योधन is to show this 'embarrassment' or 'bewilderment' of the character by appropriate gesticulation (नादयन्).

(1) Construe. कद्रुदन्तं दृष्ट्वा निःश्वसीत् कद्रुः उभोचिते [सति], वनरङ्कु रभेयु [सत्], यन्तैः कां कृपायाश्च, दुराष्ट्रं विजिगीषांस्त्रिदशान् नरसंघं लीक्या भागोदयन् भवान् 'पुनरु [भति] स्था [ते] वेदना' इति वापेन मया न शृष्ट । (धार्मिकविहीनः)

धृतराष्ट्र says "By me a sinful wretch (दृष्ट्वा दृष्ट्वा) your honour has not been asked thus (इति) 'dear son (पुत्रक), is your pain (वेदना) bearable'" दुराष्ट्र means he ought to have done so. But his sinfulness (पापः) has prevented him from doing so. The hour when धृतराष्ट्र ought to have put such a question in his son was one when having removed (निःश्वसीत् - absolute from ति + अ + नो) the darts (दृष्ट्वा) by means of pincers (कद्रुदन्तं), having put off (उभोचिते p. p. from the causal of उ + युज्) the armour (कद्रुः), on the bandages (दृष्ट्वा) of wounds (का) having been tied (वन्), Duryodhana would be slowly (दृष्ट्वा) leaning against Karna (का कुन्. अपाभ्यः येन - lit. who has taken resort to कर्ण) and looking gracefully (लीक्या) at lords of men (नरसंघं) conquered (विजितं) and then appeared (सन्निवृत्तः). भारी विजिता, दुराष्ट्रं नान्विताः विजिगीषांस्त्रिदशान्, तान् विजितान् निर्यात् । A difficulty suggests:

itself to us here. No doubt निर्जितसन्वित grammatically is as shown above 'भादौ निर्जिता पश्चाद् सन्विता'. The relevant question is निर्जित and सन्वित by whom? Is दुर्योधन still conquering any kings? The event of acts IV do not bear such an answer out. Are those kings conquered by the enemy? Is सन्वित done by दुर्योधन? Grammar would not permit this, for evidently the कर्ता of the क्रियाs in निर्जित and सन्वित is naturally expected to be one. As against this the logic of events would seem to be opposed to such an idea viz. दुर्योधन conquered kings. That some kings on the side of दुर्योधन sustained a defeat, and stood in need of a सन्वित is natural. Equally natural is it to expect that दुर्योधन the leader of the side fighting against पाण्डवस should offer consolation (सन्वित) to kings helping him. कौल्या would bring out that दुर्योधन did it quite gracefully: e. as would become a सम्राट्, who would convey a few defeats really did not matter, that battles could be lost and yet efforts could be concentrated on winning the war.

V, 1, 1 धृतराष्ट्र and गान्धारी embrace दुर्योधन groping towards him (स्पर्शनं केवलं) because धृतराष्ट्र was blind and गान्धारी an ideal पतिव्रता had her eyes bandaged as her husband could not see. The stage effect of this groping of both the parents of दुर्योधन is favourable for the atmosphere of *kārunya* that the author is busy depicting in this act V, 1, 34 Gāndhārī is rationalising दुर्योधन's utter silence (न ते वाणी प्रसरति) by saying that this is due to the fact that दुर्योधन is very much distressed (पर्यकुल) by the agony (वदना) of the very (मति) deep (गह) wounds (प्रहार lit. strokes) on his person अतिगह पर्यकुलस्व ते वाणी न प्रसरति is an instance of काव्यलिङ्ग as it is = 'पर्यकुलस्वात् न ते वाणी प्रसरति'. 'न ते वाणी प्रसरति' Your speech does not [so much as] proceed is idiomatic Sanskrit (Compare 'तुल्या लोहं शुभ्रं लज्जितं उमय नारी' in *Marāṭhi*). V, 1, 5 तृताप्य cannot account for the अ-व्याहार absence of speech on the part of दुर्योधन (वि + भा + कृ to speak from which व्याहृति, व्याकरण, व्याहार are formed all meaning 'speaking' 'speech') 'अ-व्याहार' never resorted to before and 'एषि अस्मि' are expressions with a point. You never did this before. You are doing it to me even, your old and blind father V, 1, 7-8 गान्धारी's question is at once most natural and pathetic. || even दुर्योधन would not speak would दुर्योधन, दुर्योधन or any one else do now [after their death]? ||

(2, Conclude [६] मन्त्र, अत्रिहृत्पादुपानादरुर्वाप अहं तान्मन्त्रं नव च

बाष्पपयसा हेतु [अस्मि] । व अत्र विमले भरतान्वये सुतक्षयकर दुर्जात मां किं सुत इति अवेदि । ( वसन्ततिलका )

At last दुर्वाषम makes an answer I have seen the destruction of my younger brothers (अनुजानां नाशं तं पश्यति इति अनुजनाशदर्शी) and have not counteracted (अ-प्रतिकृतं) in respect of the same Sinful that I thus am, I am the cause of the tears (बाष्पपयसाऽऽबाष्पप्रलसम्भयना) of dear father, and of you, o mother Why do you know me the cause of the destruction of your sons as your son? I am unworthily born (दुष्टं यथा स्वात् तथा जातं, दुर्जातं, तदुर्जातम्) in the spotless (विमल-विगतं यत् यस्मात् तत् विमलं qualifying कुलम्) family of yours (व. - युष्माकं) i.e., the भरत family I do not deserve to be treated as a son or even regarded or known as a son by you अवेदि to know, 2nd person sing is अवेदि किं माम् अवेदि?—is a rhetorical question meaning You ought not at all to regard me as your son.' दुर्जातं and सुतक्षयकर are significant epithets and the verse thus looked at is an instance of परिहरणं अकार V, 2, 3-4 The mother in गान्धारी is uttering these words परिवेष्टितं = परिवेष्टितं lamentation. 'What good is kingdom or victory to me?' It is enough that you are there to show the path to this blind couple (meaning हतपादं and herself) 'अधुगलस्य मार्गोपदेशकः' is a phrase often used in such contexts, though मार्गोपदेशक is much too high flown when the speaker is not from a royal family In Hindi 'अन्धे की लकड़ी' is used idiomatically to refer to a person who is the sole helper of another in difficulty The passages जातं, अलं परिदिविमेव । त्वमपि तावदेवोदस्य अधुगलस्य मार्गोपदेशकः । तस्मिन् जीवः किं मे राज्येन ज्वेन वा । are full of प्रसाद and in marked contrast with many a passage in the fourth act where the fight between अनुज and हस्तेन, अनुज and कर्म was to be described There was full scope for भोजन there. Thus the author of the वेणीसंहार uses discretion in employing the two qualities भोजन and प्रसाद in his composition

(3) Construe मातं, ते वच किम् अवि असदृशं करुणम् (च) सुक्षत्रिया भवती वच, वच यथा दीनता च । निर्वासले, स्व सुतक्षयस्य यदा विपत्तिं न अनुचितयति, अयाप्ये मां रक्षसि ( वसन्ततिलका )

'Mother your words are somehow (किम् अवि) [altogether] unbecoming (अ-सदृशं) [you] and unaccountably (किम् अवि) undignified (यत्न- miserable). What an amount of disparity between your ladyship (भवती), an excellent Ksatrya lady (सु-क्षत्रिया) and this [utter] meanness [of spirit] (दीन-ता) O you void of



motherly affection (निवृत्ते), you do not think of this calamity (एता विपत्ति) of your hundred sons [meaning the calamity of calamities viz., death एता विपत्ति is a euphemism for एत मृत्यु or एत क्षय or विध्वंस] and you are protecting me who am, [absolutely] unworthy [of such protection]' दुर्योधन is repenting that his policy has led to the death of all his brothers. Gandhārī's regarding दुर्योधन as the sole resort of the old couple is natural. But दुर्योधन finds fault with her. He says 'no सुश्रुतिवा would ever be so दीन or lacking in spirit as this'. Your words proceed from a scale of values which is turned upside down. Death of the hundred sons you do not think of'. You are anxious to protect me [the cause of their destruction]'. In line 2 there is an instance of the विषम बलकार as the two क्वs show a great disparity between सुश्रुतिवा and दीनता! Cf कालिदास's 'क्व मयप्रमथो वक्ष क्व चात्यविषया मतिः'. Raghuvams'a Canto I, 2 p 1 our edition of रघु० I-IV V 3 I दुर्योधन takes no time to be able to account for this strange behaviour of गान्धारी. Surely (नून) this is the result (नि-वेष्टि lit 'act work') of grief for sons'. This means you are not to blame, the loss of your hundred sons has upset you so much that you see everything topsy turvy. V, 3, 2-3 At this juncture Sanjaya joins गान्धारी and दुर्योधन in the conversation लोके बोधाना वा वाद popular saying statement made by people. Sanjaya puts a rhetorical question to दुर्योधन. Is this *loka vada* false? — evidently not being the answer expected by him 'न घटस्य वृषपतने रज्जुस्तत्रैव प्रक्षेपया' lit means on the fall of a jar (घट) in a well (वृष Cf Gujrati कुवो) the rope (रज्जु) is not to be thrown (न प्रक्षेपया the latter being potential participle from the causal base of प्र+क्षिप् to throw) just there i.e. in the well. That means because something has been lost others also are not to be thrown away. What is lost may be replaced or apart from that what remains would still be of use though in other contexts. It would however, be nothing short of *avareka* or indiscretion to throw what you have because you have lost something. The maxim is a good example of the असम्यक्तप्रदत्ता भलकार. Here घट stands for the other sons of धृतराष्ट्र and गान्धारी who have been already killed by the enemy. But because they are lost (beyond redemption and care one may add) there is no justification that can be given of the act of throwing away the rope too which is useful for drawing water from the well i.e. of growing indifferent to दुर्योधन the only surviving son. V, 3, 4 This

worldly wisdom does not appeal to दुर्वोधन. His counter question is 'what use is an instrument (उपकरण) when that of which it is to serve the purpose (उपस्थितिमात्र) is not there (अभावे)?' He prefaces his question with a remark 'this is not generous (पुनः lit. ample, metaphorically showing richness, generosity)' अनुपपन्नम् इदम् is best paraphrased by 'मनु दारमेव'. Whatever the opinion people have about दुर्वोधन vis à vis his behaviour with the पाण्डवस, there can be no gainsaying that he *loved his brothers intensely*. His phrase amply brings out what he feels for दुःशासन, दुर्मतय and other brothers of his. They are उपस्थितिमात्रस्य I am [but] an उपकरण. Between even a घट and रज्जु, घट is more important रज्जु only helps घट reach the surface of the water in a well रज्जु has no independent importance of its own. दुर्वोधन was but a means. He aspired to be of service to his brothers. But alas! they are no more. In their absence no importance attaches to औषध. दुर्वोधन is so moved to think of the slaughter of his brothers that he weeps (रादिति) as the stage direction indicates. V 3, 5-6 मृगच्छा embraces दुर्वोधन (परिष्वज्य - absolute of परिक्रम्यन्) and bids him take courage and to *console himself* (धृतराष्ट्र) and 'this extremely miserable (अति दीनता) mother of yours' अतिदीनतां मातरं समाधाम्य = अतिदीनतां मातरं समाधास्य. Her अतिदीनता is the reason why you should console her. *Instead you are weeping*. V, 3, 7 दुर्वोधन takes up the same thread and says 'now consolation is difficult for you to have'.

(4) Construe अथ मया निहतपुत्रया कुम्भ्या सह शेके भवि विराजमानौ युवा तनयान् अनुशांचतम् । (पव्यातक्वम्)

'Do you two grieve for your sons shining (विराजमानौ) even in grief (शोकं अपि) along with कुन्ती who would have her sons slain (निहता पुत्रा यस्या सा निहतपुत्रा तथा) by me, to-day (अद्य)'. This means that दुर्वोधन is bent on fighting against कुन्ती's sons whom he hopes to kill. But that certainly is not going to make the departed sons of धृतराष्ट्र and गान्धारी come back to the world of living. Grieve they must! Only कुन्ती too would that every day be made to lose her sons धृतराष्ट्र and गान्धारी can under that circumstance share, for the misery to which one's enemy is subjected is a source of joy to one's self. निहत is p p p from निहन् used here in the sense of 'those who will be killed'. V, 4, 3-5 गान्धारी has followed the import of V, 4 and therefore she implores दुर्वोधन (पथ ते कीदृशं भवि) not to fight again (निराश्वस्य समस्त्यापारथ्य) त्वु ने हि न च नमः' act according to your father's words न पदिवम वम्यात् that later than

अर्थात् V, 5, 13-18 दुर्वाषन finds it difficult to accept the instruction. Gāndhārī's helplessness due to her affection for her sons and the childishness (राक्षस्य) of संन्य were intelligible. How was there an *int* situation on the part of धृतराष्ट्र too. Or, *anguish* (हृदयज्वर lit heart-fever) *arising out of the death of sons* is prevailing over you. When he had all his brothers alive, दुर्वाषन did not ask for peace. He turned down the offer of peace sponsored by Vāsudeva. Now with भोष्य, श्रेण no more, with the younger brothers killed, how could दुर्वाषन ask for peace *just for his own body* out of affection for his own person—a matter of shame (मीढा) to a *noble* person? This is not going to have a happy end (स-मुखावसानम्). In fact दुर्वाषन *is* displeased with the advice given him by धृतराष्ट्र. But with the purpose of not directly offending the 'elderly' (युक्) i. e. धृतराष्ट्र, asks सन्य to solve a difficulty.

(6) Construe नृपाः ह्रीयमानान् तिर्य कथं किल सदधते । अहं दुःशान्तमेव हिता, पाण्डवः कथुना सानुजः [अस्ति] (परावचनम्).

This simple question ought to have suggested itself to सन्य 'how would युधिष्ठिर (पाण्डव 'son of पाण्डु') who has his younger brothers alive make peace with me? How would kings conclude a treaty with enemies who are losing? I am without दुःशान्तम्.' Under the circumstances though I may for argument's sake be desirous of making peace, why should युधिष्ठिर be interested in any such proposition? V, 6, 1-2 'If I request, युधिष्ठिर will do anything' is धृतराष्ट्र's reply V, 6 3-6 Another very important point धृतराष्ट्र makes out. युधिष्ठिर is ever afraid that younger brothers would be killed while fighting—he is not going to live even if one of them is slain. He, therefore, is ever ready for peace whatever the hour you approach him for one. V, 6, 7-9 Both सन्य and गान्धारी support धृतराष्ट्र's proposal.

(7) Construe एकेन अपि अर्जुनेन विना पार्थः मरणं प्रवृत्तिज्ञातवान् । भ्रातृणां शत्रे निहते दुर्वाषनः जीवितुं विपद्यते । दुःशान्तमेव हिताशनं तम् अरिं भीम गदाकोटिना भिन्न [मन्त्र] अहं दिष्टुं न विद्वेषामि, कृपणः [सन्] सार्थं विदधामि । (साङ्ख्यिकीकृतम्).

दुर्वाषन very effectively turns the tables against धृतराष्ट्र, गान्धारी and सन्य. युधिष्ठिर has vowed that he would put an end to his life even if he lost one of his brothers and I bring myself up to live, दुर्वाषन brings himself to live even on his hundred younger brothers having been killed. Shall I not kill that enemy,

which there is none i.e. the last. We are satisfied with this that you are alive. This is ample or more than we expected (प्रभृतम्). Do this last bidding of your father' V. 4, 6. धृतराष्ट्र repeats the desire of गांधारी adding 'यन्माया' and 'मम च निहताशेषबन्धुवर्गस्य'. Have some consideration for my practically having lost all my relatives. You are the last among them.

(5) Construe ययो दलेन दायादा न गणिता तौ द्रोणभीष्मौ इतौ मघत ययात् आत्मत्र समयत फास्युनात् जगत् भीतम् । म वसाना निधनेन अधुना त्रिषु त्वयि शेषप्रतिष्ठा [भक्ति] । [हे] सात, धैरिषु मान मुञ्च इनौ अन्यौ पितरौ पातय । (शार्ङ्गलक्ष्मीविरितम्)

Those two—द्रोण and भीष्म—on whose strength the rivals (शत्रूणां) —lit those claiming a share in the ancestral property दायम् आदरते रति) were not counted have been killed. The world was afraid of अनुन putting an end (समयत) to [the life] of Karna's son right before (अमते) him by the death or annihilation (निधन) of my dear sons, the enemy has his now remaining (अथा प्रतिष्ठा यस्य म गणप्रतिष्ठा) in regard to you (त्वयि). Dear son (तात), give up pride towards enemies. Protect these blind parents. V. 5 1-6 Duryodhana's question what he should do after having turned back (प्रतिनिवृत्त्य) from the battle-field is answered by Gāndhārī. 'What your father will tell you' Sanjaya joins in the chorus saying 'यम इदम्'. Duryodhana is exasperated and asks 'Sanjaya is there advice which is to be imparted even now?' Sanjaya replies 'So long as a विजिगीषु (one desirous of success aspiring to be the sovereign ruler) is alive, he is the object of instruction to be imparted to those who are possessed of wisdom (प्रज्ञा-वताम्)'. The reply is a sound piece of advice of indicating that Sanjaya was deeply read in the राजनीतिशास्त्र. Throughout his life a विजिगीषु deserves to be advised by the knowing ones. No situation is too hopeless for such an instruction being given. V, V, 7 दुर्योधन angrily throws out a challenge as it were and wants to learn what suitable (प्रतिरूपम्) advice he has to impart to दुर्योधन (अस्मान् प्रति) V, 5 8-12 धृतराष्ट्र points out that दुर्योधन is unnecessarily angry towards सुमन्त्र who is telling what is only proper (युक्त वाच युक्तवार + इत् - युक्तवादी). He adds that if दुर्योधन would be his usual self (प्रवृत्तिम्-स्वभावम्-आचरणम्-आचर्यते) instead of being upset the way he was, he (धृतराष्ट्र) would say what was proper for दुर्योधन to do. 'Even now your honour (भवान्) should conclude a treaty with युधिष्ठिर on terms (पञ्चपथ) desired by [you]

अभीष्टित) V, 5, 13-18 दुर्योधन finds it difficult to accept the instruction Gandhārī's helplessness due to her affection for her sons and the childishness (बालिशता) of सत्य were intelligible. How was there an infatuation on the part of धृतराष्ट्र too. Or, *anguish* (हृदयव्रत lit heart-fever) arising out of the death of sons is prevailing over you. When he had all his brothers alive, दुर्योधन did not ask for peace. He turned down the offer of peace sponsored by Vāsudeva. Now with भीम, द्रोण no more, with the younger brothers killed, how could दुर्योधन ask for peace just for his own body out of affection for his own person—a matter of shame (मीमांसा) to a noble person? This is not going to have a happy end (अ-सुखावसानम्). In fact दुर्योधन is displeased with the advice given him by धृतराष्ट्र. But with the purpose of not directly offending the 'elderly' (युक्) : a धृतराष्ट्र asks सत्य to solve a difficulty.

(6) Construe नृपा हीयमानाह रिपून् कथं किल सदधते । अहं दुःशासनं हीनः पाण्डवः अमुना सानुजः [ भक्ति ] (पराजयम्)

This simple question ought to have suggested itself to सत्य 'how would युधिष्ठिर (पाण्डव 'son of पाण्डु') who has his younger brothers alive make peace with me? How would kings conclude a treaty with enemies who are losing? I am without दुःशासन'. Under the circumstances though I may for argument's sake be desirous of making peace, why should युधिष्ठिर be interested in any such proposition? V, 6, 1-2 'If I request, युधिष्ठिर will do anything is धृतराष्ट्र's reply V, 6 3-6 Another very important point धृतराष्ट्र makes out. युधिष्ठिर is ever afraid that younger brothers would be killed while fighting - he is not going to live even if one of them is slain. He therefore, is ever ready for peace whatever the hour you approach him for one. V, 6, 7-9 Both सत्य and गान्धारी support धृतराष्ट्र's proposal.

(7) Construe एकं न अपि अर्जुनेन विना पार्थ मरणं प्रतिज्ञासुवान् । भ्रातृणां मने निहते दुर्योधनं जीवितुं विषहते । दुःशासनशक्तिशालिनं तम् अरिं भीमं गदाकोटिना भिन्नं [ मन्तव्यं ] बहूनि हि न विक्षेपामि, कृपण [ सत्य ] संधिं विदधामि । (सादृशविक्रीयमानम्)

दुर्योधन very effectively turns the tables against धृतराष्ट्र, गान्धारी and सत्य. युधिष्ठिर has vowed that he would put an end to his life even if he lost one of his brothers and I bring myself up to live, दुर्योधन brings himself to live even on his hundred younger brothers having been killed. Shall I not kill that enemy,

against the enemy But as is brought out by the verse that follows, दुर्वाध्न rejects this proposal of his wily father whose blindness has prompted him to stoop even so low as this viz. thinking of disposing of the enemy by a secret means — not in a straight fight.

(9) Lines 1 & 2 Construe प्रत्यक्षे हतवान्यथा परे मे रह हन्तु न याथा । ते ख यत् रणे प्रकाश्य न कृत तेन कृतेन वा किम् । (शादूविकीर्तितम्)

दुर्वाध्न hates the idea of doing away with the enemies secretly They killed my kinsmen openly (प्रत्यक्षम्) — while I was seeing They ought not to be killed by me secretly (रह) 'What use is my doing that (तेन कृतेन वा किम्) which like them I do not do openly प्रकाश्यम्)' — he asks. V, 9, 1-2 गायत्री points out that दुर्वाध्न is all alone

(a) Lines 3 & 4 Construe एक अह भवतीसुतक्षयकर । [हि] मात अरय कियन्त [मर्ति] । देवल देव साह्यम् हेतु, अपुना मेदिनी [निष्पाण्डवा] [मविप्यति] :

'One' does not really present any difficulty 'Alone' he killed all her other sons (भवतीसुतानां क्षयकर) Only let fate come as a help (साह्यम् हेतु — this latter being imperative 2nd person sing of आ + इ to come) The earth (मेदिनी) [will be] void of पाण्डवस (निना पाण्डवा यथा सा निष्पाण्डवा) V, 9 1-3 There is a tumult behind the curtain Some one wants to report to the lord of the Kauravas the great slaughter (कदन) that has started (प्रवृत्तम्) It is no use turning one's face away from what is unfavourable or not liked (कमिष्य) For, what is suitable to the time (कारुण्य अनुरूपम्) has now to be done as a counter — measure (प्रति-वि-पातनम्)

(10) Construe त्यक्तप्राज्ञनरदिम पावाङ्गिते मागणे अद्वितस्तु स्वन्दनवस्मनां परिचयात् बहौ शनैः कारुण्यमाग, अक्षुप्त बार्ता पृच्छद्भ्य विलोचनशले भावेदयन् शब्द कुञ्ज शतयन् शून्येन एव रणेन निविर याति । (शादूविकीर्तितम्)

श्व is going (याति) to the camp (शिविर) with the chariot (रथन) which is void (शून्येन) [of the owner, the warrior] He has cast off the whip (त्यक्त प्राज्ञ नर दम) and the reins (रथय च येन स त्यक्तप्राज्ञनरदिम) He has his body (स्तु) all marked (मङ्कित) by arrows (मागणे) bearing the name of अजुन (पावाङ्गिते) He is being slowly (शनैः) dragged (कारुण्यमाग) by the horses (बहौ) out of familiarity (परिचयात्) with the track (वस्मना) of the chariot [i.e. श्व is not directing or driving the horses at all and yet acquainted as the horses are with the usual track leading back to the camp they slowly are going back to the sibirā]

S'alya is communicating (भावेदयन् lit. causing to know) the news regarding the king of Amgas (i. e. Karna) by his [copious] tears from the eyes (विलोचनयो बहे) to such persons as are asking (पृच्छन्) His chariot is void i. e. without Karna in it. S'alya thus is pricking people with a dart (शस्त्रम्) i. e. causing them pain. This verse is a good example of graphic description or word-picture. Sanskrit Sāhityaśāstra accepts graphic descriptions of children, lower animals etc. alone as examples of स्वभावोक्ति [But if the graphic nature of the description be accepted as the criterion, this verse can be regarded as falling in that category]. भट्ट नारायण's fondness for रूप or paranomasia is evident. शस्त्रं शस्त्रं यन् is an instance of the type of 'अविनयनोर्णधार कर्ण' (Act IV) or of 'न रथः । मनोरथः अपि' which occurs in an earlier Act. V, 10 1-2 उद्योषितम् has been caused to be declared, announced अ-विस्तृतम् not quite distinct. अग्नेः (विपुल) पातः (fall) इव शस्त्रं 'terrible like the crash of lightning' Duryodhana is full of apprehension. He shouts out for a servant. The charioteer enters in confusion and declares 'alas! we are undone!' and throws himself down (पातयति) On all pressing him to tell [what has happened] he does so

(11) Construe मनोरथम् इव कर्णस्य शून्यं रथम् अधिस्तुतेन शस्त्रेण हस्तेन यथा प्रविशता अव्यं जनौघं मूर्च्छितः । (भार्गव)

This concourse of people (जनानाम् बोधः lit. stream [बाध] of people) has got itself thrown into a swoon as by a dart that is entering (प्रविशता), by i. e. on account of S'alya who has mounted on the vacant (शून्य) chariot of कर्ण, like कर्ण's cherished desire [which also is to no purpose or शून्य] and is entering [the concourse] There is अनुपास in the verse रथः, मनोरथः, शस्त्रेण यथा शस्त्रेण make this clear रथ-मनोरथ रूप is repeated for a second time. V, 11, 2-3 दुर्योधन loses consciousness to learn of the death of कर्ण and his mother गान्धारी tries to restore consciousness to him (उच्यते, स्मृताश्चिदि, स्मृताश्चिदि). V, 11, 4 सख्यः too joins गान्धारी in the effort to bring दुर्योधन back to consciousness. The news of कर्ण's death is the greatest shock दुर्योधन has received. He had expressed a desire that Karna and he together should leave the mortal world after having destroyed the enemies — Pṛthā's sons and done their duty by the departed (Vide IV 13 page 130) But all that is now a matter of

the past. कृताङ्ग has been able to gauge the magnitude of the loss दुर्योधन has sustained as is evident from the verse that follows

(12) Construe. भीष्मे द्रोणे च निहते व आकम्बनम् आसीत् स मे पुत्रस्य मित्रं मय रापेय. अपि हतः । (पथ्यावकम्बनम्)

"He who was the resort (आकम्बनम्) on भीष्म and द्रोण having been killed - that dear (मित्रः) friend (सुहृत्) of my son - son of Radhā (Radeyah) [i. e. Karna] - too (अपि) has been killed." V, 12, 1 कृताङ्ग next addresses 'accursed' (हत lit. killed, undone) fate as follows in verse 13

(13) Construe. अन्ध. अनुभूतशतपुत्रविपत्तिदुःखं मार्यदा त्वं शोच्यां दशान् उगतं अहं हि अस्मिन् अशेषितुष्ट्युत्सन्नुवर्गं दुर्वाघने अपि भवता निराशं कृतः । (सन्नुतिष्ठन्)

I, who am blind (अन्ध), who have experienced (अनुभूत) the grief (दुःख) of the death (विपत्ति) of hundred sons, who have got myself reduced to a pitiable (शोच्यां lit. worth being grieved for) condition (दशान्), have been rendered hopeless (निराशं - निर्मला माया यस्य स) by you in respect of दुर्योधन too, here (अस्मिन्), who has the entire group (वर्ग) of his friends (सुहृद्) and elderly persons (or preceptors) [such as द्रोण, भीष्म etc.] totally destroyed (lit. with not one from among them remaining व - शेषितं) अनुभूतं शतपुत्राणां विपत्ते दुःखं येन स - वहुः न शक्तिः सुहृदां शूलपां च वर्गं सन्नुः यस्य स - वहुः. What कृताङ्ग means is that as दुर्योधन is in no mood to listen to him and make peace with सुविष्टि, he (दुर्योधन) too is sure to go along the same path as his brothers and friends दुर्वाघने अपि निराशं इति is a पर्यायवाची for दुर्वाघनत्वादि समरे भवसान् नवित्यम् इत्यस्मिन्विषय न काश्चि ज्ञेयम्. The पर्यायवाची = an instance of euphemism. It is interesting to see that the first thing that दुर्वाघन does on having recovered consciousness एवा सहा यन स - वहुः ) is to address himself to वन (whom he imagines to be standing in front of himself)

(14) Construe. अयि कर्णे, मयि स्थितां मुदम् उद्गिरन् इव मे कर्णमुसहो निर्विषयम्, हे वृषसनवल्ग्वं सततावियुक्तम् अकृताप्रियं प्रियं मा विहाय यासि । (अनुभाषिणी)

"O Karna, sprinkling (उद्गिरन् lit. uttering, sending out) firm (स्थितां) delight (मुदम् from मुद) on me as it were (इव) do you vouchsafe (प्रपद्य imperative second person sing of वृ+दा) to me words (गिरम्) giving delight to the ears O you so very affectionate towards [your son] Virasena, you are going (यासि-2nd person sing of the present tense of या to go) having abandoned (वि+हा to abandon, of which विहाय is the स्वन्न or absolutive) me, ever



(सतत) not separated (न—वियुक्त) : e united [with you and] dear (प्रिय) [to you] The adjectives सततवियुक्तम् अकृतप्रिय (न कृतम् अप्रिय येन one who has not done anything not liked by you) and प्रिय qualifying मात् are significant They bring out the *impropriety* of Karna's having abandoned दुर्योधन The latter was *dear* to कर्ण, never [before] separated from him and had not done anything not liked by कर्ण And yet कर्ण thought it fit to abandon दुर्योधन Oh how unkind! Perhaps 'दृष्टसेनवत्सलता' brought out by the vocative, 'दृष्टसेनवत्सल' in line 4 explains कर्ण's conduct Affection for one's son is wont to prove stronger than affection for one's friend This is the implication of V 13, 4 दुर्योधन falls into a swoon again and all try to help him regain consciousness The repetition of कर्ण कर्ण and प्रिय प्रिय is well worth noting as an instance of शब्दालंकार (Cf 'शल्यं कुरुन् शल्यवन्' 'न रथ मनोरथम् अपि' which have already been pointed out at their proper places)

(15) Construe मम प्राणाधिके तस्मिन् अङ्गानाम् अधिपे हते उच्छ्वसन् अपि अहं लज्जे । [हे] तात, आश्वासे का कथा ।

'When that overlord (अधिप) of the Amgas has been killed—overlord of the Amgas— who was more to me than [even] my life (प्राणेभ्य अधिके) I am ashamed (लज्जे) even as I breathe (उच्छ्वसन् अपि) O father! what talk of consolation (आश्वास) [can be there]!' This means *now* consolation is what cannot be had Loss of Karna is the loss of all-in-all to दुर्योधन It may be pointed out that भट्ट नारायण has given the stage-direction पुनर्माँदमुपगत at the end of V, 14 There is another viz सर्वे समाश्वासयन्ति that follows it Apparently we are to read *between* the lines and understand that the efforts of all in bringing दुर्योधन back to consciousness are crowned with success and दुर्योधन is पुनर्लब्धसत्त्व, though भट्ट नारायण has not conveyed this in so many words Otherwise how could दुर्योधन utter V, 15? V, 15, 1 'अपि च'—'moreover' this is to strengthen what is contained in V, 15

(16) Construe शोच्यम् अपि शत्रुहृतं न वत्स दुःशासनं न-धुवर्गं च अधुना न शोचामि । येन तु कर्णे नति दुःश्वम् असाधु हृतं समरे तस्य जनस्य निघनम् [भद] कर्तास्मि । (वसन्ततिलका)

I shall not (lit do not) grieve (शोचामि = शोचिष्यामि that dear दुःशासन killed by the enemy as also the group (वर्ग) of brothers (or relatives), though (अपि) worthy of being grieved for (शोच्यम्) But one by whom (येन) an evil (असाधु) very diffi-

cult [ i. e. painful ] to hear has been perpetrated against (lit. done to कृत) Karna,— of that person (तस्य जनस्य) I shall bring about (कृतास्मि) the annihilation (निधनम्) in battle (स्मरे) ” Naturally when दुर्योधन has no time even to grieve for his brothers who are worthy of being grieved for and when his sole concern is putting an end to the life of the person who brought about the cessation of Karna's life, how can दुर्योधन be expected to be consoled or comforted? V, 16, 1-2 गान्धारा asks दुर्योधन to check (शिथिल्य-cause to be slack, slacken) the flow of his tears (वाप्याणा मोक्ष lit. release i. e. flow-मनस्-of tears) V, 16, 3 प्रतराद् paraphrases शिथिल्य by परिजात्य' (wipe out, wipe off) and 'वाप्यमाधन' (which incidentally is a Sanskritism for 'मुक्तान् वाप्यान्') by 'भ्रूणि'

(17) Construe माम् उद्दिश्य प्राणान् त्यजन् [ कर्ण ] केनचित् न निवारित । तत्कृते त्यक्त दीनस्य मे वाप्य किं वार्यते । (पथ्यावदन)

Duryodhana feels that people are not showing due appreciation of what Karna did for him (दुर्योधन) 'He was not warded off (न निवारित) by any one when he was abandoning his [very] life (प्राणान्) for my sake (माम् उद्दिश्य lit. with reference to me). Why are [just] tears of me, a helpless (दीन) person, being warded off, — tears which I am shedding for him?' Those who want दुर्योधन to check the flow of his tears for कर्ण who laid down his life for दुर्योधन are according to him showing an utter lack of the sense of proportion. They are practically preventing दुर्योधन from being grateful कर्ण parted with his life for the sake of दुर्योधन. Poor दुर्योधन is not allowed to shed even tears for his friend. How strange? V, 16, 1 इदं कल = कर्मेनात् It is worth noting that दुर्योधन characterises this act as अ-सम्भवनीय, 'what never was regarded as possible' and 'अस्मत्कुलस्य भन्तव्यमम्' 'putting an end to our family'. This is consistent with the importance that दुर्योधन attached to कर्ण's valour कर्ण being no more was the same thing as an end being put to the Kuru family. The charioteer, not knowing anything for certain, tells what he has heard people say (एव किञ्च जन कथयति 'so they say, people tell').

(18) Construe तस्य चक्रायुधसाराय इन्द्रसूनुो अस्मत्सेनाहृतान्तस्य शरी किञ्च भूमौ मिसमचक्र निहत । (भार्या)

'The report goes (किञ्च) that [Karna] who had his wheel sunk (नि-मग्न-p p नि + मग्न to sink) in earth was killed by the arrows

(शरी.) of that one with the 'wheel-weaponed' (चक्रम् वायुधे यस्य स चक्रायुध वासुदेव कृष्ण वा सारथि यस्य स -चक्र० तस्य चक्रायुधसारथे ) as his charioteer, the son of Indra (इन्द्रस्य सन्तु ), the god of death (इतान्त) to our army' भूमौ निमग्नचक्र is an instance of सापेक्ष समास as भूमौ has to be connected with निमग्न in निमग्नचक्र भूमिनिमग्नचक्र would be the regular form of the compound. But as it is 'भूमौ निमग्नचक्र' is *not wrong* according to 'सापेक्षत्वेऽपि यमवत्समासः ।' Here there is an allusion to कर्ण having been cursed by a माहृण whose cow कर्ण unwillingly killed to the effect that the wheel of his chariot would sink in earth while he would be fighting against his adversary

(19) Construe : वर्णाननेन्दुस्मरणाय क्षुभित शोकसागर मे क्रोधजेन शिखिना वाह्वेन इव पीयते । (पथावकम्)

दुर्योधन says 'the ocean of my grief (शोक एव सागर) agitated by the recollection (स्मरण) of the moon in the form of Karna's face is being drunk by fire arising out of my wrath—as (इव) by submarine (वाह्वेन) fire (शिखिना to be construed with the उपमान 'वाह्वे'). What दुर्योधन means is this viz, grief is an ocean which surges high at the recollection of the moon in the form of Karna's face. कर्णाननम् एव इन्दु, शोक, एव सागर are रूपकs. He further states that this is being drunk (पीयते) by fire (शिखिना - शिखा ज्वाला अस्य अस्ति इति शिखी बहिः) arising out of my anger (क्रोधाज्जायते इति क्रोधन तेन). This conveys that दुर्योधन's anger is fire which consumes the upsurging ocean of grief. There is an उपमान (standard of comparison) mentioned in line 2nd viz, वाह्वे or submarine fire. Ocean is in mythology regarded to have its waters consumed by a fire in it. It is called वाह्वे बह्वधा भवन् । It has a mare's head. By the mouth of this huge mare does all sea-water get itself consumed. Here an allusion to the story of शैब्य who practised penance to punish कनिष्वेय to such an extent that the flame of the fire of his wrath would have consumed the entire world—and who threw the same into the ocean at the request of his Pitr's is to be understood as being intended by the author. In the Ādi parva of the Mahābhārata there is the story given in all its details. The हरिवंश gives a slightly different version 'क्रोधजेन शिखिना वाह्वेन इव' contains a simile in it. Thus there are both रूपक and उपमा contained in the verse.

(20) Construe अथ शक्रजन्मा ज्वलन् दुष्ट [सन्] मा दहति । समानायां विपत्तौ मे सहायित रण वरम् । (पथावकम्)

'Fire arising out of grief (शोकवत् जन्म यस्य स शोकजन्मा ज्वलन् भग्नि इत्यर्थे) here, being difficult to bear (दुःखं) burns me. When the calamity is equal [under either circumstance : e. if I allow myself to be consumed by grief fire and if I go to the battle field to fight] battle field *regarding which there is a doubt* [or uncertainty] (संशयः अस्य जात इति सूचित) is preferable (वरम्) from my view point' The gist of दुर्योधन's argument is—'if I remain here without fighting against the enemy grief for my departed friend will give rise to a fire which will definitely burn me down to ashes, if I go to the battle field it is as likely that *I shall kill the enemy as that I shall not*' This alternative where my death is not a certainty and thus is सूचित is better than the first. For शोकवत् necessarily will burn me down V, 20, 1 धृतराष्ट्र embraces दुर्योधन and addresses him in a manner overwhelmed with grief. The old man weeps (रुदन्) and says what follows in V, 21

(21) Construe [हे] तनय, साहसेषु संशयः सत्यं भवति भीम भीमसू-  
उत्प्रेक्ष्य एतत् हृदयं प्रवर्तते । [हे] मानशौण्ड ते चेष्टितसु अनिकृतिनिपुणम्, अरीणां  
संगरे उलूखलुक् [अस्ति इति] हा इह अस्मि । (माहिनी)

"[Dear] son (तनय), to be sure (सत्यं) in adventurous acts (साहसेषु) there is doubt [i. e. apprehension of serious consequences] Having thought of (एव + प्र + ईप् absolute is उत्प्रेक्ष्य) of the terror-striking (भीम = भयकरम्) Bhīma, my heart melts—(हृदयं) O you who are well known (शौण्ड) for your pride (मान), your action (चेष्टितम् = चेष्टनम् = व्यापार according to ननुसक्ते भावे क्त from चेष्ट् to act) is not skilled or clever (निपुण) in treachery (निकृति) [while] the enemy's (अरीणां-पाण्डवानां) warfare (संगरम्) is full of (बहुल) deception (उलू=कल, कलत्र) Lines 3-4 explain why धृतराष्ट्र weeps He can visualize, even though bereft of the sense of vision, what would happen if दुर्योधन stepped on the battle field The enemy he has to fight is notorious for *deception* (it was with deception that warriors of eminence like भीष्म and द्रोण were disposed off by the पाण्डवः) दुर्योधन is reputed for his pride He would *not* practise any deception 'I am, on this account (इति) undone!' says धृतराष्ट्र In the first two lines धृतराष्ट्र takes up what दुर्योधन had stated in verse 20 एष सूचितं वरम्, 'Yes, to be sure it is true of adventures ('एष' is one of them) that there is a doubt : e. either possibility viz, (a) that one may win, (b) or that one

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(21) Construe [हे] तनय, साहसेषु सशयः सत्यं भवति भीम भीमसः—उत्प्रेक्ष्य पतन् इदं द्रवति । [हे] मानशौण्ड ते चेष्टितं अविश्रुतिनिपुणम्, अरीणां संगरं छलबहुलम् [अस्ति एति] हा हतः अस्मि । (मालिनी)

"[Dear] son (तनय), to be sure (सत्यं) in adventurous acts (साहसेषु) there is doubt [i. e. apprehension of serious consequences] Having thought of (अ + प्र + ईक्ष् absolute is उत्प्रेक्ष्य) of the terror-striking (भीम = भयकरम्) Bhīma, my heart melts" (द्रवति) O you who are well known (शौण्ड) for your pride (मान), your action (चेष्टितम् = चेष्टनम् = व्यापारः according to ननुसंके भावे क्त from 'चेष्ट्' to act) is not skilled or clever (निपुण) in treachery (निश्रुति), [while] the enemy's (अरीणां = पाण्डवानां) warfare (संगरम्) is full of (बहुल) deception (छल = कपट, वैलव्य) Lines 3-4 explain why धृतराष्ट्र weeps. He can visualize, even though bereft of the sense of vision, what would happen if दुर्योधन stepped on the battle field. The enemy he has to fight is notorious for *deception* (it was with deception that warriors of eminence like भीष्म and द्रोण were disposed off by the पाण्डवः) दुर्योधन is reputed for his pride. He would *not* practise any deception. 'I am, on this account (इति) undone!' says धृतराष्ट्र. In the first two lines धृतराष्ट्र takes up what दुर्योधन had stated in verse 20 'एष सद्ययित वरम्.' Yes, to be sure it is true of adventures ('एष' is one of them) that there is a doubt : i. e. either possibility viz., (a) that one may win, (b) or that one

may lose. But in line 2 (verse 21) धृतराष्ट्र points out that in the present context (b) is out of question. To think of भीम who is 'भीम' or 'भयकर' is to be frightened. One's heart melts i. e. one gets unnerved at the mere thought of this adversary [— this was quite natural on the part of धृतराष्ट्र whose son दुःशासन was already killed by भीम and whose blood that literally 'भीम' enemy drank in the presence of the soldiers on either side] 'शौण्ड' literally is मत्त — one who helps himself liberally with an intoxicant ('शौण्डिकाणमेव गच्छाम' Sakuntala Act VI 'let us go to just a wine-seller's') Now such a person is only naturally known by many. In fact he becomes notorious. Here is a curious phenomenon from the point of view of the students of the bhāṣas 'as'āstra that a word originally conveying a 'notorious' person is later understood to convey one who is wellknown. The logic of the use of the word in such a sense is this, even a notorious person is well known by a large number of people. Later 'notoriety' is dropped and only the fact of being known is concentrated upon. Thus शौण्ड = मत्त, दुर्वीर्य is known for his pride. He would go to the battle-field and fight like a hero. He would not employ any mean tricks such as were resorted to by the enemies. Use of Sikkhandi, even Yudhisṭhira saying 'As'vāthāmā hatah' and then adding in a low tone 'gaja it' are devices to which दुर्वीर्य would not stoop. The result is obvious. The enemy is bound to have his heart's desire fulfilled. धृतराष्ट्र's exclamation 'alas' I am undone!' is perfectly natural against this background. V, 21, 4 गांधारी's fear is the same. सुनसत्पुत्रानेन वृकादरेण i. e. सुनसत्स्य भन्तकन भीमेन सम समरं युद्धं नागवन् (you are seeking battle with that veritable Death to my hundred sons)! V, 21, 3 दुर्वीर्य does not even want to hear the name of भीम ('विष्णु तावत् वृकोदर !')

(22) Construe येन पापेन म हृदयस्य मनोरथं सदाह्वनन्दनम् नयनामधु-  
[हे] भय, तव पुत्र [हे] तव, तव नयेरुदित्य कर्ण-इत, तत्र सरसि शरा पतन्तु।  
(चमत्कृतिकम्)

"Let arrows fall instantaneously (सरसि = सदिति) on that one (तव = तवमेव) — by whom (येन) the sinful one (पापेन), the heart's cherished desire (मनोरथः) of my heart (मे हृदयस्य), sandle — juice चन्दनम्) [i. e. as cool as sandle paste] to all my limbs [i. e. the whole of my body, भगवति भगवति तेषु चन्दनम्], the spotless (भयम्) moon (सः) to my eyes (नयनयो) and your son, a mother your son (एक)

1 a distinguished (श्रेष्ठ) pupil (शिष्य) in polity (नय = नीति = राजनीति), 2 father, — [1 e] Karna has been killed. From the verse it is clear that दुर्योधन feels most for कर्ण. He wants अर्जुन to be the target of his arrows without any loss of time as that sinful wretch (पाप) killed Karna. कण एव मनोरथ, कण एव चन्दनरस, कण एव नयनानन्देन्दु are obviously रूपक 'तव नयकशिष्य' is a significant epithet of कर्ण like ममनोरथ etc. The verse thus is an instance of the परिकर बलकार. V, 22, 1-9 दुर्योधन wants to waste no time. He tells his charioteer to bring the chariot quickly — or if he (the charioteer) be afraid of पाण्डव 'with the mace alone as my helper (गदा - मात्र - सहाय) I shall descend on the battle field.' दुर्योधन's resolve (व्यवसाय from वि + अव + सी to decide, determine) is regarded by धृतराष्ट्र as one that is sure to consume them. He, therefore, asks दुर्योधन to appoint some one as the Commander-in-chief of the army. दुर्योधन says one has already been appointed (lit. sprinkled-with holy water). धृतराष्ट्र asks 'who? — Salya or Asvatthaman?' Sanjaya is pained (॥ कष्टम् to learn that धृतराष्ट्र's hope that पाण्डव will be vanquished is dependent on शक्य

(23) Construe भीष्मे गत क्षोण इते, कण विनिपाति च शक्य पाण्डवान् जेष्यति [इति एषा] आशा [ह] राजन् बलवती [यत्तु अस्ति] (पथ्यावकम्)

Very strong is your hope, O king that on Bhishma having gone on Drona having been slain, on Karna having been caused to fall [dead on the battle-field], Salya [of all persons] will conquer the पाण्डवः V, 23, 1 दुर्योधन asks what good is either शक्य or अवस्थानम्?

(24) Construe कर्णालिङ्गनदायी वा पार्थ्याणहर अपि वा अयम् आरम्भा मनि पारिगमपाते अधुवारिभि [अभिपिप्त अस्ति] (पथ्यावकम्)

'Here my own self (आत्मा) [has been sprinkled] with tearwaters, the flow of which has not been checked (न निवारितं संपातं येषां मनि अनिवारितसंपातानि = अधुवारिणि ते सायनीभूते) — my own self or being that will give (दायी used proleptically 'one that will give') an embrace to कण 'or as another alternative will deprive पाप 1 c. अर्जुन of his life. दुर्योधन conveys that seeking for any other person was unnecessary. He had sprinkled himself as the सेनापति with holy water of no rivers but with his incessantly flowing tears. The consequence was not difficult to predict. Either he would embrace कण [in the yonder world] or he would deprive अर्जुन



of his life 'हतो वा प्राप्स्यामि कर्म जित्वा वा' इति श्रुत्वा पार्थम्' कर्मा  
 लिङ्गनद्रादी ॥ ॥ euphemistic expression is कर्म is no more- But  
 incidentally this also brings out that दुर्योधन's highest happiness is  
 embracing his dearest friend कर्म 'Whether I win or lose, either way  
 I shall be happy Winning would mean getting rid of the hated पार्थ,  
 Losing would mean being in close company with my alter ego कर्म'  
 — This is the thought present to दुर्योधन's mind 'अनिवारितरुपाहै' may  
 be regarded as bringing out the superiority of waters दुर्योधन has decid-  
 ed to use for his own सैन्य-त्यागिषेक Waters of holy rivers howsoever  
 profuse will have their स्रवस् terminated '*Tears from my eyes are  
 flowing on unchecked*' V, 24, 1-4 Evidently this is भीमसेन accom-  
 panied by भर्तृन who is shouting behind the curtain 'Don't be afraid  
 of us Tell us *where* is Suyodhana [at present]' Naturally धृतराष्ट्र,  
 गान्धारी, दुर्योधन, सत्य — all are confused to hear this [unexpectedly] (सर्वे  
 सततमन् आकण्ठयन्ति) V, 24, 5 In confusion does the charioteer of दुर्योधन  
 enter (he had gone out to get his master's chariot ready) and  
 acquaints the '*long lived one*' ('आयुष्मन्' is the term that a charioteer  
 is to use while addressing his master, the warrior for whom he is  
 driving the chariot) with the arrival of the two sons of द्रुप, भीम and  
 भर्तृन on the scene

(25) Line 1 Construe दृक्कराह्वौ स्वाम् एत एतं पृच्छन्तौ प्राज्ञौ ।

'The two have arrived (प्राज्ञौ) who have mounted on the same  
 chariot and are asking about you here and there' V, 25 (line 1), 1  
 'who, who' all ask : The charioteer replies

(25) Line 2 Construe स कर्णादि स च क्रूर इत्यर्का धृक्काद्व । (पथ्यावनमन्)

That notorious (स) enemy of कर्म and that cruel Vikodara of  
 acts like those of a wolf (वृक्षस्य कर्माणि इव कर्माणि यस्य स इत्यर्कम्) V, 25, 1-2  
 गान्धारी is full of apprehension and asks दुर्योधन 'what is to be done now  
 (lit. here)?' दुर्योधन says 'why? my mace is there just very near'  
 V, 25, 4-5 दुर्योधन wants the charioteer to take धृतराष्ट्र and गान्धारी back  
 to the camp He wants the एतं ॥ use the chariot for the purpose-  
 Personally दुर्योधन is glad that 'the persons who would remove his  
 grief' have arrived. He is confident he would be able to smash the  
 enemy by offering to दुर्योधन this opportunity would remove  
 दुर्योधन's grief . V, 25, 6-7 धृतराष्ट्र wants to ascertain the purpose  
 (भाव lit. feeling) or intention of the visitors दुर्योधन does not approve  
 of this 'What is the use of this knowing of the purpose?' he

acks. V, 25, 8-9 Meanwhile both the पाण्डवs enter भीम continues addressing the 'dependents of दुर्योधन (1 = दुर्योधन) and asking them why they are moving in a disorderly (अवशातयन्) manner. He says there is no reason why they should be afraid of them (भीम and अर्जुन).

(27) Construe. दूतच्छलानां कर्ता, अनुमयशरपोदीप्तं मं अग्निनां कृष्णकेशाक्षरी व्यपनयनमस्तु यस्य पाण्डवा दासा [बभूवन्], दुःशासनादेः अनुपयनस्य गुरुः, अङ्गराजस्य मित्रम् अर्जुनो राजा दुर्याधिनं स्व आस्ते [भावयो] कथयत न रुपा [अपि तु] द्रष्टुम् [भावान्] आगतो स्वः । (स्रग्धरा).

'Tell us (कथयत) where is that king दुर्योधन the author (कर्ता) of the deceitful tricks of gambling (दूतच्छलानां), the enkindler (उदीप्तं) of the house (दश) full of lac (शु - मय) extremely proud, the wand (मन्त्र) in the act of tossing away (विशेषेण अपनयनम्) of the hair (के) and the upper garment (उत्तरीय) of द्रौपदी (वृष्णा) — he whose slaves the पाण्डवs were the elder brother (गुरु) of a hundred younger brothers with दुःशासन as the first (दुःशासनः भार्येण तद् दुःशासनानि अनुयानां तत्र तस्य) Not in anger (न रुपा instrum sing of 'anger') [but just] to see [him and his parents] have we two come (आगतौ स्म)' दुःशासन is identified with वृष्णायां केशानाम् उत्तरीयाय (च) व्यपनयने मस्तु. This is an instance of रूपक as there is अनुरोध between the सम्य (दुर्योधन) and the उग्रमान (मस्तु).

V, 26, 1 उपनेष = उपन्यास introduction दास्यं terrible (from the root दृ to tear) V, 26, 2 Sanjaya's observation is apt from the point of view of धृतराष्ट्र and दुर्योधन इति निश्च विप्रिय (what is not liked what is hated) ये तं कृत्वा निश्च विप्रिय those who in respect of their acts have done everything harm or injury सप्रति = अधुना now 'वाचा व्यवत्यन्ति are doing it with words. Sanjaya means 'the पाण्डवs are not content with having done harm with deeds they want to do it now with words [as well] It was with that purpose that भीम used the many phrases that qualified दुर्योधन in V, 26 V, 26 3 दुर्योधन wants भव्य to convey to, भीम and अर्जुन 'here does he stand दुर्याधिनं is neither ashamed nor afraid of what he did here he faces you' is his purport.

V, 26, 4 अर्जुन whose mental make up is different from that of भीमसम cannot bring himself to tormenting or causing distress again (दुःखम्) to the old parents already tormented by grief for their sons. He proposes to go back. V, 26 8-10 अमर does not like अर्जुन's being so very full of concern for धृतराष्ट्र and गन्धारी 'O fool' he says 'good behaviour (मन्त्राणां) ought not to be transgressed. Having come

so close to the parents going away without saluting them would be the height of impropriety (न युक्तम्) भविष्य having saluted — absolute of अभि + वाद्, न भविष्य is अनभिवाद्य, भीम may be nay is a believer in 'tit for tat'. Yet he observes decorum all right. भयना तिष्ठ is significant. He changes his mind (अथवा) and decides to go into the presence of धृतराष्ट्र and गान्धारी and salute them after having made them hear (विशेषेण यथा स्यात् तथा आवयित्वा, विश्राव्य) their names and deeds. V, 26, 1 The younger brother अर्जुन dares not contradict भीम. He draws near the 'parents' and salutes them.

(27) Construe: यच्च ते सुतैः सकलरिपुजया ददा, यन्म गर्वणं लोकः कृणुम इव परिभूतः, तस्य राधासुतस्य रणक्षिरसि निहन्ता अयं मध्यमः पाण्डवः, पितरौ वा प्रणमति । (माहिनी)

'Here doth the middle पाण्डव (1. 6, middle son of पाण्डु in this context, though the word is once used to refer to भीम formerly) 1. ३ अर्जुन (with युधिष्ठिर and भीम as his elders on one side and नकुल and सहदेव as his younger brothers on the other) salute you two (वा) [my] parents (पितरौ)—the middle पाण्डव who is the slayer (निहन्ता) of the son of राधा (कर्ण) at the fore-front (lit head क्षिरसि) of battle—that son of राधा on whom (यत्र = यस्मिन्) was fixed (ददा) the hope (आशा) of victory over all enemies (सकलरिपुजय—सबलानां रिपूणां जयः तस्य आशा) by your (ते) sons (सुतैः), by whom (lit. of whom) the world (लोक) was treated with contempt (slighted परि + भू to insult परिभूतः is p p p from the root) as [a blade of] grass (कृणुम इव) on account of his pride—यत्र आशा ददा, यस्य गर्वेण लोकः परिभूतः तस्य राधासुतस्य रणक्षिरसि निहन्ता—all the words in the phrase qualifying वर्ण as well as मध्यम, पाण्डव, are significant. There ३ परिवर्त अक्षरार contained in the verse पितरौ वा = विदुष्वार वा. Thus in line 4 there is वाच्यलिङ्ग or हेतु

(28) Construe: वृन्तितापेफकोर-यः दुःशान्तामृता क्षीरः सुशोषनश्च ऊर्वो, भङ्गा अयं भीमः क्षिरसा अञ्जति । (अनुष्टुप्)

to भीमसेन's utterance. If he is 'चूर्णित-भद्रेश-कौरव्य,' where is the need for breaking the thighs of दुर्योधन who is a कौरव्य as much as his brothers. It is evident that just as दुर्योधन did *not* have a hundred brothers अनुजग्रत is only a स्मृतदृष्टया *correct* phrase, similarly भद्रेश = परभद्रेश. V, 28, 1-3 धृतराष्ट्र is *offended* by भीमसेन's matter-of-fact declaration that he would break दुर्योधन's thighs. This doing harm (अपहृतम्) to or injuring the enemy (द्वन्द्व = शत्रु) is *not* what has been done by *your* honour alone (भवता एव). So long as (यावत्) there is the warrior class (क्षत्रम्), there will be heroes coming out triumphant in battle (स्मरे विद्वानिः) and heroic persons who would be conquered and killed. Why are you then causing us distress (lit. disgust रुद्धे-दक्षि) by this kind of boastings (विस्मयनानि)? V 28, 4 भीमसेन points out that धृतराष्ट्र should not be angry (बल मन्तुना 'enough of anger') Bhīma's boast is a *reaction* to the behaviour of धृतराष्ट्र's son which he has conveniently forgotten.

(29) Construe. तव रुदनि यैः नृपैः पाण्डवानां वधूः इत्यादि केदेषु दृष्टा ते सर्वे येन ह्यशुभं दुःखवदया क्रोधवद्वा दग्धा. एतस्मात् [कारणात्] भुजबलक्षायया न हत, दर्पात् अपि न, अह आशये । पुत्रे पौत्रे. च कृते अनिष्टानि कर्मणि [हे] तत त्वम् एव साक्षी [भवतः] । (सम्भवा).

In so far as (येन) all those (ते सर्वे) were burnt down (दग्धा) with a contempt (भवता) [worthy] of : a. deserved by a group (कुल lit. family) of emaciated (इष्ट) moths (दुष्टम्), in the fire (वहि) of wrath (क्रोध) — on this account (एतस्मात्) I *cause* you to hear (आशय) not for boasting (आशया) of the strength (बल) of arms, nor again (न अपि) out of pride (दर्पात्) The victims of my wrath are those kings by whom Kṛpā (Draupadī) the *bride* of पाण्डव was *dragged* (इष्ट) by her *hair* (केदेषु) in *your* assembly (रुदनि) That is why I cause you to listen what I have done to them. Father (तत), in regard to the very great deed which was done by your sons and grandsons (पुत्रे पौत्रे: च) you were yourself (त्वम् एव) the witness. So blame your sons and grandsons for their misbehaviour gross misbehaviour instead of blaming me for what you have called my 'boastings.' It is difficult to understand what मद्रु नारायण wants to convey by 'पौत्रे-च', unless of course it be that भीमसेन means that the पौत्रे *did not prevent* दुर्योधन, दुःशान्त from हन्यादवधेन. But how could they be expected to do so especially when veterans like भीष्म, द्रोण could not do any thing? V, 29, 1 दुर्योधन answers भीमसेन in V, 30 —

so close to the parents going away without saluting them would be the height of impropriety (न युक्तम्) अभिनव having saluted—absolute of अभि + वाच्, न अभिवाय is अनभिवाय भीम may be may is a believer in 'tit for tat' Yet he observes decorum all right भयना निष्ठ is significant. He changes his mind (भयना) and decides to go into the presence of धृतराष्ट्र and गांधारी and salute them after having made them hear (विश्रुणु यथा स्यात् तथा भवतिस्मिन्, विभाव्य) their names and deeds. V, 26, 1 The younger brother अर्जुन does not contradict भीम. He draws near the 'parents' and salutes them.

(27) Construe यत्र ते मुने स्रग्दृष्टिः श्लाघा वद्धा, यस्य गर्वणं लोकां तुल्यं हव परिभूता, तस्य राधासुतस्य रणशिरसि निहन्ता अथ मध्यम पाण्डवः, पितरौ वा प्रणमति । (माभिनी)

Here doth the middle पाण्डव (the middle son of पाण्डु in this context, though the word is once used to refer to भीम formerly) i. e. अर्जुन (with युधिष्ठिर and भीम as his elders on one side and नकुल and सहदेव as his younger brothers on the other) salute you two (वा) [my] parents (पितरौ)—the middle पाण्डव who is the slayer (निहन्ता) of the son of राधा (कर्म) at the fore-front (lit. head शिरसि) of battle—that son of राधा on whom (यत्र = परिभूता) was fixed (वद्धा) the hope (श्लाघा) of victory over all enemies (स्रग्दृष्टिः—समलानां रिपूणां जय तस्य आशा) by your (ते) sons (मुने), by whom (lit. of whom) the world (लोक) was treated with contempt (slighted परि + भू to insult परिभूत is p p p from the root) as [a blade of] grass (तुल्यं हव) on account of his pride—यत्र आशा वद्धा, यस्य गर्वणं लोकां परिभूता तस्य राधासुतस्य रणशिरसि निहन्ता—all the words in the phrase qualifying वण as well as मध्यम पाण्डव are significant. There is परिकर अर्धवार contained in the verse पितरौ वा = पितृसत्त्वात्. Thus in line 4 there is वाक्यलिङ्ग or हेतु.

(28) Construe चूर्णिताशेषकौरव्यं दुःशासनसुजाह्वीयं सुयोधनस्य ऊर्वो भद्रता अथ भीम शिरसा अञ्जति । (मनुजुष्य)

Bhīmasena prefers to be brief चूर्णिता अशेषा (all) कौरव्या (Kauravas) येन—one who has pounded (चूर्णित—lit. reduced to a powder) all Kauravas दुःशासनस्य असुजा ह्वयेण ह्वीयं मतः i. e. intoxicated. The first line contains two phrases giving to know what भीम has done already. The phrase in the first half of the second line brings out what भीम is going to do in the immediate future सुयोधनस्य ऊर्वो भेत्ता—the breaker of the thighs of दुर्योधन भद्रता is used proleptically (वैभवात्म्यमीदं वक्तव्यवद्धा). It is evident that strict logic cannot be applied

to भीमसेन's utterance. If he is 'चूर्णित-भयोप-कौरव,' where is the need for breaking the thighs of दुर्योधन who is a वीरव्य as much as his brothers. It is evident that just as दुर्योधन did *not* have a hundred brothers अनुजशत is only a स्थूलरहस्या *correct* phrase, similarly भयोप = परभयोप. V, 28, 1-3 धृतराष्ट्र is *offended* by भीमसेन's matter-of-fact declaration that he would break दुर्योधन's thighs. This doing harm (अपहृतम्) to or injuring the enemy (सपत्न = शत्रु) is *not* what has been done by *your honour alone* (भवेत्ता एव) So long as (यावत्) there is the warrior class (क्षत्रम्), there will be heroes coming out triumphant in battle (सन्तरे विजयिनः) and heroic persons who would be conquered and killed. Why are you then causing us distress (lit. disgust उदेज्यमि) by this kind of boastings (विकल्पनाभि)?' V 28, 4 भीमसेन points out that धृतराष्ट्र should not be angry (अल मन्थुना 'enough of anger') Bhīma's boast is a *re action* to the behaviour of धृतराष्ट्र's son which he has conveniently forgotten.

(29) Construe तव सदसि यैः नृपैः पाण्डवानां वधूः कृष्णा केदेषु दृष्टा ते सर्वे येन ह्यशक्तभद्रुल्लवद्वया क्रोधवह्नी दग्धा एतस्मात् [कारणात्] भुजबलक्ष्माद्यया न उत, दर्पात् अपि न, अह भ्रातृभ्ये । पुत्रे पौत्रे च कृते अतिशुग्नि कर्मणि [दे] तात त्वम् एव साक्षी [भवतः] । (संश्रया) .

In so far as (येन) all those (ते सर्वे) were burnt down (दग्धा) with a contempt (अवज्ञा) [worthy] of : e. deserved by a group (कुल lit. family) of emaciated (ह्यश) moths (शल्म), in the fire (वहि.) of wrath (क्रोध) — on this account (एतस्मात्) I *cause* you to hear (आश्रय) not for boasting (श्लाघया) of the strength (बल) of arms, nor again (न अपि) out of pride (दर्पात्) The victims of my wrath are those kings by whom Kṛnā (Draupadī) the *bride* of पाण्डव's was *dragged* (दृष्टा) by her *hair* (केदेषु) in *your assembly* (सदसि) That is why I cause you to listen what I have done to them Father (तात), in regard to the very great deed which was done by your sons and grandsons (पुत्रे-पौत्रे. च) you were yourself (त्वम् एव) the witness. So blame your sons and grandsons for their mis behaviour gross mis behaviour instead of blaming me for what you have called my 'boastings.' It is difficult to understand what मृद नारायण wants to convey by 'पौत्रे च', unless of course it be that भीमसेन means that the पौत्रे *did not prevent* दुर्योधन, दु राष्त्र from कृष्णाकर्षण. But how could they be expected to do so especially when veterans like भीष्म, द्रोण could not do any thing? V, 29, 1 दुर्योधन answers भीमसेन in V, 30 —

(30) Construe तव, तव पक्षा न, तस्य राज्ञ तया वा प्रत्यक्ष [युष्माक] भार्या [अस्माक] दूतदासी सम भुवनपते आहूया भूपतीनां प्रत्यक्ष केशेषु कृष्टा । ये नरेन्द्रा हता ते अस्मिन् वैद्युतवन्धे किम् अदकृतम्, वद नाहो नीयातिरेवद्रविणशुरुभं माम अजित्वा एव [एष ते] दर्प । (सम्भरा)

दुर्योधन prefaces verse 30 with a question 'why do you, o son of wind, praise (प्रशंसते) your act (आत्मन कर्ण) worthy of censure (निन्दितम्), in the presence of the *old king*? The *old king* is not your equal There is no point in boasting before him. 'Your wife was dragged by her hair, right before (प्रत्यक्ष) you and you o beast (this is addressed to भूमेन) before that *king* (1) [i.e. दुषिष्ठिर] or before those two [i.e. नकुल and रुद्रदेव], nay, in the presence of [all] kings [What was wrong in that?] At the command issued by me (मम आहूया) the lord of the earth (भुवनपते) our *female slave* [won] in gambling was dragged. What wrong was done to you in this [act] which followed in the train of enmity [between you and us, sons of दूतराष्ट्र] by those lords of men who have been killed by you There is no point in your addressing my old father There is no point in your having killed those kings who did you no harm. If any body did you harm it was I There is pride (दर्प) on your part even without conquering me (माम अजित्वा एव) who have a great pride (शुभ्र मद यस्य स तम्) on account of the riches (द्रविण इव) in the form of excess (अति रेव from अति + रिच) of the valour of arms. *Vanquish me and then indulge in this boasting* So long as you have not conquered me the boast is idle

V 30, 1-2 आ is expressive of great displeasure एष न भवति here you will not be = you will be no more दुर्योधन means business He gets up and angrily desires to strike (इदं) भीम His old and blind father catches hold of him and makes him sit down (उपवेशयति - 3rd person sing of the present tense of the *causal* base of उप + विद् to sit) Bhīma shows his anger by acting as the actor playing भीम's role does so (भीम भाष नात्यति) V 30 3 अजुन tries to appease भीम There is no use being angry with this one (दुर्योधन) - he says

(31) Construe वर्मेणा न शक्त एतज्जालशक्त दुर्लीण्य वाचा अप्रियाणि वराति । अस्य प्रकापै [अस्माकम्] का व्यथा । (पथ्याववयम्)

This one (दुर्योधन) has his hundred brothers killed Not able (न शक्त) to do anything in terms of deeds (कर्मणा) he is doing what is not relished by us (अप्रियाणि) by words or verbally only [So long as the words

are devoid of any meaning] what torment is there caused by the ravings (प्रलापे) of this one?—Evidently none प्रलापs are never to be taken seriously

(32) Construe [इ] कटुप्रलापिन् यदि मद्गदाग्रनिभिषमानरजितास्थि ते शरीरे गुरु. विघ्नं कुरुते [तर्हि] अहं दुःशमनानुगमनाय भवन्तम् अत्र मया किं न विनामेयम् (वमन्तितिका)

'O you who indulge in bitter (कटु) ravings (प्रलाप + इन्)' if the elderly person (गुरु = वृद्धराष्ट्र) were not to (lit. make a) put an obstacle (विघ्नं कुरुते) in respect of your body which would have its bones (अस्थानि) rattling or making a crashing noise (रजित) as they would be getting themselves broken (निभिषमान) by the end (अग्र lit. point, tip) of my mace. why would I not kill (विनामेयम्—potential first person sing. of वि + मृश्) you right here (अत्रैव) so as to facilitate your [lit. for your] following Dus's asana [in the other world]? दुःशमनानुगमनाय is euphemistic for मरणदनन्तर स्वर्गगमनाय भीमसेन—is apprehending that धर्मराष्ट्र would prevent him from killing दुर्योधन on the spot. Otherwise he would have sent दुर्योधन along the path that would have led him to where दुःशमन had already repaired. नम गदाया अग्रेण निभिषमानानि रजितानि (producing a crashing noise) न अस्थानि यस्मिन् तद् मद्गदाग्ररजितास्थि शरीरे तस्मिन्। वृ० V, 32, 11 भाष्येन points out another relevant detail [which ३२५५ has missed]

(33) Construe यत् सीतवनयनसिद्धिं शक्यं त्वाम्ति नति, यत् भ्रातुः वधः स्वच्छ-विषदने सक्षीकृतं नमि च, दुष्प्रसक्तमृच्छाधिकुम्भरे भीमसेने दुष्टे [सति] तव कुटुम्बते जीवितस्य एतत् कारणम् आसीत्। (मन्दारान्ता)

'That (यत्) you were made to give vent to (lit. abandon) your grief, woman-like, by means of your tears (नयनसिद्धिं), that you were made a witness (साक्षीकृतं—न साक्षी साक्षी सखमान वृत्त-■ क्षीकृत) to the tearing (वि-षदने lit. to the unmaking) of your brother's broad chest (वधः स्वच्छ) —this (एतत्) was the cause (कारणम्) of the life (राजितस्य) of you a bad king (नम दुष्प्रसक्तमृच्छाधिकुम्भरे) [even] when भीमसेन the elephant. (कुम्भरे) to the lotus-pond of your family was enraged (दुष्टे)' भाष्येन means to say that दुःशमन was allowed to live so long though he was a bad king, simply because भाष्येन wanted दुर्योधन to shed tears like a woman [on the slaughter of his brothers] and to make him a witness to the tearing open of the broad chest of his [younger] brother दुःशमन Only to mete-out to you this punishment you richly deserved, were you allowed



to live so long. Otherwise भीमसेन who is an elephant to the lotus pond of your family would long ago have made short work of you. In line 4 there is a पर्यायित रूपक. V, 33, 1-2 दुर्योधन is paying back to भीमसेन the compliments he had received in 'मरतकुलकङ्क' and 'मूढ'. Duryodhana does not lag behind. He flings मरतकुलस्य अपसव — 'the lowest among those belonging to the मरत family' and 'पाण्डवपशो' (o beast of a पाण्डव) in भीमसेन's face.

(34) Construe. बान्धवाः न चिरात् मृगादाभिज्वलधांसिर्वेणिशभीम-भूषणं रणाङ्गणे सुप्तं स्थां वृक्ष्यन्ति । (पथ्याचनम्)

'Relatives or the kith and kin (बान्धवाः) will before long (न चिरात् 'not after long') see you asleep (सुप्त 'one who has slept') on the battle field, possessed as you would be of a terrible (भीम क भयकर) decoration or ornament (भूषण) in the form of the braid (वेणिका) in the form of the bones of the chest broken (भिन्न) by my (मै) mace (गदा) मन गदया भिन्न दृष्ट वक्षः तस्य अस्थीनि वेणिका इव — सत् भीम (भयकर) भूषणं यस्य स. — बहु० — तम् । दुर्योधन visualises भीमसेन being pulverised by the mace he (दु०) handles. भीम's chest — bones will be broken. They will be the ornament — but awe inspiring one — that भीम already slain would be wearing. These he would be wearing on having been made to sleep for all time on the battle field by दुर्योधन. V, 34, 1 भीमसेन derides दुर्योधन 'if so, you would be [regarded as being] reliable' 'I would, however, like to tell what is imminent (प्रत्यासन्न)

(35) Construe: पीनाभ्यां मधुबान्धां भ्रमितगुल्मपातसंचूर्णितोरो कूरस्य तव शिरसि श्वः प्रभते नृणां दस्यतां पादम् आघाय स्थानेन भाद्रिण सन्मुखम्रातृचक्रोदकगलद-मृचन्दनेन आकृत [अह] स्वयं भीम भूषणम् अनुभवित्वा अस्मि । (सम्परा) .

Bhīma means there is not any the least doubt that he is going to have a terrible ornament on. Only the details are somewhat different from those given by दुर्योधन in verse 34. 'To-morrow (य — adverb of time), early in the morning (प्रभाते—[if when the day will have dawned य + आ + प. प. प्रभानम् — तस्मिन्]), while [all] men will be seeing (दस्यतां नृणां) i. e. in spite of them [much as some of them would like to prevent me, they would not be able to do so], having planted (आघाय—absolute of आ + धा to put. plant) my foot on the head of you (तव) with your thighs pulverised (संचूर्णिते ऊरू यस्य स. — बहु० दस्य संचूर्णितोरो) by the strokes (आघात) of my heavy (गुर) mace made to whirl round (भ्रमित) by my brawny (पीन) arms (भुज) and

being smeared (अन p p p of मञ्ज्) up to (आ) the very tips (अग्र) of my nails (नख) by the sandal paste (चन्दन) in the form of blood (असृग्) oozing (गन्त) as a result of the tearing open (उद्+रदनम्) of the circle of brothers (भ्रातृणा चक्रम्) with you as the head (वामुरत्य-त्व मुख्य यस्य तत्)—sandal paste or ointment (च दनेन) which would be coagulated (स्यान) and wet (आद्रे)—I shall myself (एव) enjoy (अनुभविता अग्नि) a dreadful (भीम=अघोर) decoration (भूषणम्).

Thus with the important changes स्वयम् अनुभविता भस्मि and 'स्वप्नेनाद्रेण त्वन्मुखभ्रातृचक्रोद्दण्डगन्तुवचन्दनेन अवत' what दुर्वोधन said of भीम 'भीमभूषणम्' is correct. As the change is significant and भीम is confident about what is going to happen he smiles (दिहस्य) before conveying to दुर्वोधन how he (दुर्वोधन) is not one who is not to be believed (म-श्रेयस्य) दुर्वोधन is श्रेयस्य to be sure, only with some modifications in what he stated. (1) *None else is going to decorate भीम, he is going to wear a terrible decoration himself, of his own accord or on his own initiative* (2) *the decoration is going to take the form of the wet and coagulated sandal ointment in the form of the blood of the circle of दुर्वोधन's brothers with दुर्वोधन as the leader* भस्मिना च गुण च अमौ गदा च तस्या भाषति मच्चूणिते कुरु यस्य स-बहु० Mark that पानान्या मन् पुमान्या is to be connected with भस्मिना in the expression भस्मि सच्चूणितारी. Thus मन्पुमान्या सच्चूणितारी is a सापेक्ष समास त्व मुख्य यस्य त्व भ्रातृणा चक्र तस्य उद्दण्ड (विशरण) तेन गन्तु यद् असृग् (n. = रुधिरम्) तत् एव चन्दनम्—कथारव असृग् एव चन्दनम् illustrates the रूपक अलंकार. The शब्दालंकार in भस्मिना भूषण भीमम् is evidently अनुप्रास V 35,1-3 Behind the curtain there is an announcement of the command (स्नाहापयति—lit. causes to know well मन्यक् आज्ञापयति—3rd person sing of the causal of स्मृ + आ + ण) of His Majesty ('देव') Yudhishthira. निहत सकलन् भरादीना दृष्टानिष्टि यावत् चक्र समूह देन म निहतमक्षरातिक्क -बहु० आक्रान्त लपित (crossed) परशुरामस्य अभिराम (अभिन रमणाव) यद् देन म्—आक्रान्तपरशुरामाभिरामयशः—बहु श्वापन (by valour heat) लपित (lit. heated metaphorically brought under sway) दिश मण्ड यन स-बहु० दिङ्मण्ड evidently stands for तन्मु तन्मु दिशु स्थिता जना—all of them have been brought under control by युधिष्ठिर thanks to his valour—न च त श्च यस्य म अनातशत्रु a name which does justice to the policy of युधिष्ठिर not to make enmity with anybody (though it is a different matter that दुर्वोधन, दुःशासन etc bore enmity to युधिष्ठिर भीम etc right from their childhood) युधिष्ठिर did not take any initiative in the matter of creating any enmity instead followed as

far as possible the policy of making peace. Hence was भीमसेन angry with his elder brother whom he refused to accept as such, whom he refused to obey in his capacity as the king 'for just a day, to-day' (Act I, verse 12) V, 35, 3 भीम and अर्जुन are naturally eager to learn what command their elder brother is issuing. Behind the curtain again the following words—the text of V, 36—are heard.

(36) Construe अज्ञाः जनाः रणधिसि हताना देहभारान् वह्निसात् कुर्वन्तु । अमी बान्धवा बान्धवेष्व्. कथम् अपि अश्रुमिश्र जलं दत्तु इतनागदने गृध्रकट्कं खण्डितान् श्वातिदेहान् भार्गन्ताम् रिपुभि मह भय भास्वान् अस्त प्रयात [अत] बलानि सहियन्ताम् । (अथरा).

'Let the related (आसाः) persons (जनाः) of those who have been killed (हताना) at the fore-front (lit. head धिसि) of the battle (रण) make the heaps of their bodies over (सत्, कुर्वन्तु) to the fire (वहि) Let these (अमी) relatives offer somehow (कथंचिद्) to relatives (बान्धवेष्व्.) water (जलम्) mixed up (अश्रुमिश्र) with tears (अश्रुभि) Let them find out or search for (भार्गन्ताम्) in the forest (गहनम् = वनम्) of men that have been killed (हतान्), bodies of relatives (श्वानिना देहान्) cut [to pieces] (खण्डितान्) by vultures and herons (गृध्रे वट्टे च) Here (अथ) has the sun set (अस्त प्रयातः) along with (सह) the enemies (रिपुभिः) [Therefore] let the forces (बलानि) be withdrawn'. As the day has come to a close दुषिष्ठिर asks his army officers to withdraw the forces. Those who had lost their relatives were to find them out and give them water as part of funeral obsequies. It was no easy job to pick out the bodies of relatives who died on the battle field as there was a regular forest of such persons who had been killed. Besides their corpses were cut to bits (खण्डित) by vultures and herons for whom the battle field offered a veritable feast. In line 4 'रिपुभि सह भास्वान् युवः — अत प्रयात.' is an instance of the सहोक्ति अन्तर. Actually the sun set first, then did the enemy disappear. But with an exaggeration the two are said to have gone away together. मम्मट's definition of सहोक्ति given at वाच्य-प्रकाश X, 26 (b) is 'सा सहोक्तिः पदभेदं बलादेर्देहिवाच्यम्. 'भास्वान् अत प्रयात ।' and 'सहियन्ता' बलानि have an 'अत' which is to be read between lines separating them. Thus line 4 has a वाच्यलिङ्ग or हेतु अन्तर in it of the हेतोः वाच्यार्थता type. V, 37. 1 भीम and अर्जुन obey their elder brother's command and go out (निष्कान्ते) V, 37, 2 Immediately after this there are words challenging Arjuna that are heard.

गान्धीवर्य आदर्पण कर्यो तौ गान्धीवाक्वर्णौ च तौ गहू च तान्वा शब्द इति गान्धीवाक्वर्णं बाहुशाली, तन्त्राद्धौ गान्धीवा आनिन् — ■ you who appear to advantage (आनिन्) by your arms that draw the Gāndhīva bow This is ■ significant adjective of Arjuna As 'atthāman employs it to bring out the *impropriety* of Arjuna's going away बाहुशालिन् that अर्जुन is अर्जुन should stop and pick up the gauntlet thrown by Drona's son Thus the passage is an instance of the परिचय अन्वय the essence of which is the use of significant epithets ( साहस्य विज्ञप्ते )

(37) Construe इह युष्मद्विषि धनु रक्षसां नृपतानि अहानि लक्ष्म [आसीत्] । तने ख अग्निन् दूरस्थान्ये रणे भवता प्रौढ विरामन्त आसीत् । जन-वनिन्दस्तद्देहे-दितु उत्तमाद्रे रस नृत्वा पाण्डवाना कत्याग्रि दुष्टसुतचमूषम्भ [अह] र्त्रेणि उपेत अग्निम् । ( लम्पग )

As is evident from line 4 (last 2 words, it is अवस्थामन् 'son of Drona' (द्रोणस्य अवस्थ पुमान् द्रौणि) who is challenging Arjuna "Out of anger against Karna (कर्णान्न), this bow (इह धनु) used or *habituated* to securing victory over you (युष्मान् विजितुं शक्य यय where वि+नि has ता-दीत्ये निदि added to it thus giving वि वि as the form of the nominative singular the compound being an adjective qualifying धनु in the subject of the sentence 'इह धनु लक्ष्म' ) had been abandoned ( लक्ष्म ), these [ many ] days ( Consequently ) there was on the part of your honours ( भवता ) a great ( प्रौढ ) heroic performance ( विरामन्त — an instance of नपुंसके भावे क्त ) on this battle-field ( अग्निन रण ) devoid of brave persons ( शूरे शूरेष वा ह्ये ) as in a [ solitary ] forest. Having recalled ( स्मृत्वा ) the touch ( स्पर्शम् ) on the head ( उत्तम न तन् अह न निर इत्येवं तत्र ) of my father who had thrown away ( न्यत प प प of नि+भृ to throw off ) his missiles ( हेति f a weapon to be hurled against the enemy ) even though he was not conquered ( अनर्जित ) I, son of Drona, the fire [ at the end ] of a kalpa to the Pandavas [ and ] devourer ( पश्यत ) of the army ( वनू = मेला ) of द्रुपद have arrived ( उपेत प प प of उप + इ to go near, अग्निम् ) अवस्थामन् means that पाण्डवः could secure victory all this while because there was no worthy opponent they had to face. Now, weapon in hand, he has appeared on the scene : He is confident he can prove to be the destructive fire of Pandavas and the devourer of द्रुपद's forces 'निरन्तरादे इह पश्यन्तीति द्रुपदमे' — that is the way that the performance of पाण्डवः on the battle field can be pithily summed up But with अवस्थामन् on the battle field the entire aspect is sure to be changed. पाण्डवः should prepare themselves to face the new situation.

'वने इव रणे' and 'द्रोणि वत्पाणि' contain a *simile* and a *metaphor* (रूपक) in them respectively.

V, 37, 1-3 धृतराष्ट्र (whose आशा is बलवती) regards the arrival of अश्वत्थामन् as very opportune and is right glad on account of it. द्रोणस्य वधः एव परिभवः offence, insult-वेन उदीपितः enkindled कोष. एव पादक. - अग्निः-यस्य -he the fire of whose wrath is enkindled by the offence in the form of the slaughter of Drona ~ is a बहुव्रीहि compound. धृतराष्ट्र regards अश्वत्थामन् as पितुः अपि समधिकतल possessed of strength greater than that of his father and अमरा उपमा यस्य अमरोपमः 'comparable to the immortal gods ! The old man, therefore, is anxious that his son दुर्योधन goes up to (प्रत्युपगमन the act of going up to) and honours अश्वत्थामन्. संभाव्यताम् - 3rd person sing of the passive from सम्+भाच् 'should be honoured', V, 37, 4-5 गांधारी expresses a similar wish. V, 37, 6 But दुर्योधन regards अश्वत्थामन् as of no use (किम् अनेन) He longed for (आशसिना) the slaughter of अज्ञान (कर्ण) and had the weight of youth (यौवन) weapons and strength to no purpose (इथा = निरर्थम्). दुर्योधन's dislike of अश्वत्थामन् is deep. This is quite natural. To him कर्ण was the veriest embodiment of valour. As भवभूति has said 'तत्तम्य किमपि द्रव्यं यो हि यस्य प्रियो जनः' - Speaking ill of वर्ण, wishing ill to कर्ण was, therefore, the greatest offence any one could have given to दुर्योधन and अश्वत्थामन् had given it. V, 37, 7-8 धृतराष्ट्र who is न्यतिपुण is advising his son not to offend such brave persons even so much as by a word (वाङ्मात्रेण अपि). विराग - disaffection. V, 37, 9 अश्वत्थामन् [who was behind the screen] appears on the stage V, 37, 10 दुर्योधन receives him formally by getting up 'गुरो पुत्र गुरुपुत्र'. Making अश्वत्थामन् sit, the king (i. e. दुर्योधन) as can be inferred takes his seat. अश्वत्थामन् is no diplomat. Straight away he unburdens himself regarding his estimate of Karna having proved true.

(38) Construe : वद कर्णमुपग तत् बहु उक्त्वा मन्त्रेषु यत् पिहितं तत् त्वया चिदितम् । एतः अभिषेधतु द्रोणि. तु अग्यमित्रस्य आपतितः । (दि) नृप, अनुना प्रीति-कारचिन्ताम् मयत्र । (कस्तुनितिरा)

'Having said a good deal (बहु) that which is sweet (युग्म) to the ear (कर्णयोः), that which कर्ण did [lit that which was done by वर्ण] in the battles (रुतरेषु) is known by you. Here, however, has the son of Drona, with his bow strung (अभिषेधतुः यस्य ह), fallen on (आपतितः) the enemies (अभ्यनिवन्). O king! now gave up anxiety in regard to counteraction or retaliation (प्रतिकार) [to be directed against the

पाण्डवः]. V, 38, 1 दुर्योधन *cannot* bear this *post-mortem* of the bravery of Karna (perhaps the more so because it is true). In a manner full of indignation (अभ्यर्क्ष्या सहित यथा तथा) he says to भद्रत्वामन्—

(39) Construe : भवता विना अत्रराजस्य अवसाने योद्धव्यम् । मम अपि अन्तं प्रतीक्षस्व, कः कर्णः कः सुयोधनः । (पथ्यावत्तम्).

'By you indeed fighting ought to be done (योद्धव्यम्) on the death (भवसाने) of the king of Amgas [and not while he was alive]. [Well then] wait for my death also. Who is कर्ण, who सुयोधन?' To you कर्ण was an object, of hatred. What else was he in your estimate? Who is दुर्योधन in your eyes either (कः i. e. probably 'if you ever felt anything for me, if I was any one at all in your estimate, you would have understood what I felt about कर्ण and you would have respected कर्ण duly. You did not do that. To you कर्ण as well as दुर्योधन was just nobody (कः ? कः ? = न कोऽपि, न कोऽपि) One 'who could disregard कर्ण can as well disrespect दुर्योधन. Or (2) कर्ण and दुर्योधन are not two persons at all. Who is कर्ण ? who is सुयोधन ? Both are identical with each other. So if you waited for कर्ण's death, now wait for mine, for I am Karna (कर्ण, सुयोधनः सुयोधनः कर्णः इत्यन्वाधेतौ. यथा कर्णस्य अवसानं प्रतीक्षितवामस्व तथा ममाप्यन्तं प्रतीक्षस्व). V, 39, 1-2 The sentence which भद्रत्वामन् addresses to himself (स्वगतम्) shows that he was guileless to the point of being tactless. His idea was that what he said about कर्ण would be appreciated by His Majesty. भद्रत्वामन्'s tragedy is the tragedy of a person who has not been able to understand those with whom he has to deal every day. This explains his surprise (कथम्) even now (अद्यापि) there is the same partiality for कर्ण, the same insulting attitude (परिभवः), the same disregard for us'. He does not believe in keeping up appearances. Bluntly does he say 'Your Majesty, Lord of Kauravas, be it so' and immediately after he goes away V, 39, 3-4. धृतराष्ट्र is pained at the unaccountable (कः—what kind of?) infatuation (वि + आ + मुह् to be infatuated, to be totally bewildered) of Duryodhana, 'even now, you are creating disaffection of so magnanimous a person as भद्रत्वामन् by harshness of words. Why not use mild words (if using sweet ones were difficult) at least?' V, 39, 5-6 दुर्योधन does not see anything wrong in what he has done. What is it that is not liked by him (अप्रियम्) and what is false (अन्यथम्) that has been said by me? This is a grave accusation against भद्रत्वामन्. The implication is that भद्रत्वामन्,

even before दुर्योधन told him to do so wanted to wait for the death of दुर्योधन, that दुर्योधन's death was 'प्रिय' to अश्वत्थामन्. Because दुर्योधन accepted the equation कर्ण = दुर्योधन, it followed from his point of view that a person waiting for कर्ण's death would wait for दुर्योधन's death too. This, however, is not श्रुत (= सत्य) - अश्वत्थामन् had no quarrel with दुर्योधन. But when दुर्योधन himself said 'I wait my death too,' there was no other alternative for अश्वत्थामन् except going away as he knew whatever he tried to do for दुर्योधन would never be appreciated by the latter as a result of prejudice. Besides for kings it is not enough to say what is not अ-प्रिय and अन्-श्रुत. In fact राजनीति wants them to have 'मधु' on their 'शिङ्गारम्'. But has दुर्योधन himself not said that कर्ण was धृतराष्ट्रः नयैकदिष्टः. Temperamentally दुर्योधन, could not master the 'नय' धृतराष्ट्र knew so well.

(+0) • Construe आत्तचापै क्षत्रिये अकलितमहिमान् युष्मद्भाग्यदोषाश्च समर शिरसि विपन्न मितम् अङ्गराज समक्ष परिचवन्ति । [हे तात] कथय मम खलु अस्मिन् अङ्गुने वा क विशेषः । (मालिनी)

He censures (परि-वर्तते) my friend (मित्र) the king of Angas whose greatness or prowess (महिमा) could not be gauged (अ-मलित) by क्षत्रियस who had taken (आत्त p p p from आ + दा) bows [in their hands] (आत्ता चापा ये ते आत्तचापे) who died (विपन्न - p p p of वि + पद् to be subjected to a calamity, *here the worst calamity viz. death*) at the fore front of the battle through the fault of *your* luck. Tell me what (क) difference (विशेष from वि + शेष् to excel, means 'excellence', secondarily 'difference' 'excellence' is 'difference') is there to me indeed (मम गतु) between this one (अस्य) and अङ्गुनः? अङ्गुनः killed my dear friend. अश्वत्थामन् waited for his death. There was no love lost between अङ्गुनः and कर्ण nor was there any love lost between अश्वत्थामन् and कर्ण. In my estimate, therefore, there is nothing much to choose between अश्वत्थामन् and अङ्गुनः. V, 40, 1-3 These words of धृतराष्ट्र are very touching 'Simplest briefest and yet the most significant' — perhaps this is how धृतराष्ट्र's observation can best be appreciated. प्रजापति धृतराष्ट्र could see that the end of the family of भरत (the part consisting of धृतराष्ट्र and his sons) had arrived (भवतानम् इदानीं भरतपुरस्य supply भविष्यति). How can either you be blamed. The inevitable is bound to happen. Even you can hardly be expected to behave otherwise if any this, lest the भरत family got a leave of life. Matters have come to such a head that your words,

your conduct — everything in fact must lead to the goal fixed by Destiny viz, the end of our family. The old राजनानिष्ठ is absolutely helpless in regard to his son whose temperament accepts nothing as a compromise. 'मन्दभाष्य किं करामि।' contains in it हेतु or काव्यलिङ्ग and by implication 'प्रश्न' मलकार 'न किमपि' is the answer contained in the question. Yet, धृतराष्ट्र's नीतिनिष्ठता does not permit him to give up all for lost. He ponders (चिन्तित्वा) and sends नन्द with a message to अश्वत्थामन् calculated to appease him.

(41) Construe अमुना सह विभज्य पीत स्तन्यं वात्ये त्वदङ्गविवर्तने मृदितं मम क्षौमं च भवान् न स्मरति [किम्] : तत् अनुनिधनात् स्पीतात् शांकात् अतिप्रणवात् च विकृतवचने अस्मिन् त्वया चिरं क्रोधं मा क्रियताम् । (हरिणी)

'Does your honour (भवान्) not remember (न स्मरति) breast-milk (स्तन्यं) (drunk, here) sucked by you after having shared it with this one (ऽ ए दुर्योधन) ? Does your honour not recall my silken garment (क्षौमं) [which was] crushed by the rollings (वि-वर्तने) of your body (त्वदङ्ग) ? Therefore (तत्), let anger not be had (क्रोधो मा क्रियता) by you (त्वया) towards this one (अस्मिन्) for long (चिरम्) — this one whose words were offensive (विकृत वचनं यस्य स — तस्मिन्) due to sorrow (शोकात्) augmented (स्फीतं p p p of स्फुटं to increase by the death of his younger brothers and due again (च) to the extreme (अति) affection (प्रणय) [he has for you] ' धृतराष्ट्र's effort to see that अश्वत्थामन् does not get himself offended to such an extent that he would be angry against दुर्योधन for long is well worth appreciating. He reminds अश्वत्थामन् how the latter shared breast milk with दुर्योधन : & how गान्धारी made no difference between her own sons and अश्वत्थामन्. He also wants अश्वत्थामन् to recall how in his infancy he used to be in धृतराष्ट्र's lap with the result that due to अश्वत्थामन्'s rollings, धृतराष्ट्र's silken garment used to get itself crushed (मृदितं) अश्वत्थामन् should also show consideration for दुर्योधन. He was plunged in sorrow. The intensity of it was increased by his younger brother's death. दुर्योधन bore excessive affection to रूप. If, therefore, the words uttered by दुर्योधन were improper वि-कृत-विरुद्ध यथा तथा कृत, deformed, ugly, unwelcome *Offensive*) धृतराष्ट्रpleaded, अश्वत्थामन् should pay attention to the *attenuating circumstances* and not be angry with दुर्योधन for long. V, 41, 3 धृतराष्ट्र adds to the message—

(42) Construe यत् तव पिता दितयेन शत्रुमाचितं यत् तादृशं न्यायि



परिभव अभूत् [ तत् ] एतद् आत्मनि यत् पारुष्यं च विचिन्त्य दुर्योधनोक्तम् अपहाय विधारयसि इति । (व्यस्ततिल्लवा)

धृतराष्ट्र prefaces the latter half of his message to अश्वत्थामन् with 'and this other thing should be conveyed by you'—which was meant for सत्य 'इदं अन्यत्' of this passage has इति at the end of the 42nd verse corresponding to it. This means if Sanjaya asked 'what other thing?' the answer is all the words in verse 42 except the last इति which in fact brings to a close धृतराष्ट्र's message and be regarded as serving the same purpose as the completion of the inverted commas in English "That your father was caused to throw off (मोचिद - p p p of मुच् causal base) his weapon (शस्त्र) with a false statement (वित्थेन=वस्तुत्थेन supply वचनेन viz, 'अश्वत्थामा इत्' ) that of so eminent a person (तद्वत्स genitive sing of तद्वत्, of that kind 'so distinguished') that sort of (तयाविध) insult (परिभव) was there (अभूत्) [this obviously refers to the insult inflicted on द्रोण beside himself with grief by धृष्टद्युम्न]—having thought about this as also about your own (आत्मनि lit in yourself) strength (बल) and manliness (पौरुष), having left aside (अप+हा to abandon, अपहाय is the absolutive from the root) : he not takes seriously दुर्योधन's words दुर्योधनस्य उक्तं where उक्तं = वचनम् according to 'ननुक्ते भावे क्त' ) you will do (विधारयसि—future 2nd person sing of वि + धा to do, to act) [as would be meet]" After having referred to अश्वत्थामन्'s वाक्य and tried to soften him, धृतराष्ट्र cleverly manages to rouse अश्वत्थामन् to action against the पाण्डवः. He reminds him that they used a lie to cause द्रोण to cast off his weapon, that धृष्टद्युम्न molested so eminent a person as acarya द्रोण. He refers to the unlimited strength and the foud of manliness अश्वत्थामन् possesses. Very astutely he adds having cast off what दुर्योधन said and rounds off the message with वि — धारयसि 'you will' do what is proper (विश्लेषेण धारयसि) V, 42 Sanjaya goes out to convey the message. The charioteer is dismissed by दुर्योधन to bring his war-chariot धृतराष्ट्र proposes to गान्धारी to go from there to रुद्रय's camp and bids his son to do the same (वत्स त्वमपि एव वुक्) All go out and thus does the fifth act of the Ventsamhara come to a close.

To proceed to an analysis of the contents of the fifth act. As was indicated towards the end of the four act Duryodhana's parents have arrived inquiring where he was, to see him. They are accom-

panied by Sanjaya who brings them in a chariot to the banian tree to the shade of which Duryodhana had resorted. On Sanjaya's answer 'there is His Majesty, all alone, seated in the shade of the banian tree', Gāndhārī who is very much moved says pathetically 'child (ॐ), you say all alone, is it likely indeed that his hundred brothers are by his side at present?' Duryodhana is seated in the shade of the banian tree. He is full of the sense of shame. Sanjaya helps the old couple alight from the chariot and formally announces their arrival to Duryodhana. The latter is all full of bewilderment not knowing what to say. It is Dhṛtarāṣṭra who speaks first telling Duryodhana 'sinful that I am I did not inquire of you, dear son, whether your pain is bearable.' The blind father—and afflicted mother of Duryodhana gropingly approach and embrace him. The mother ascribes the silence of the son to the pain due to very deep wounds he has sustained. Otherwise he would not have maintained such silence when they were so close to him, she says. As Duryodhana does not say anything even after this, Dhṛtarāṣṭra inquires why he has adopted such an attitude of silence never-before-resorted to, in respect of him even. The mother asks whether Duryodhana's asana, Durmarāṇa or any other from among his brothers was going to speak to them—as Duryodhana was not speaking. This makes Duryodhana answer 'Why do you regard me, ill born in your stainless family, as your son at all? I have caused the destruction of your sons and am thus sinful. I have in no way counter-acted the slaughter of my brothers and am the cause of your tears, O mother, and of those of dear father.' The mother tries to console Duryodhana pointing out to him that he is now their sole guide. She wishes him long life and says that to her neither victory nor kingdom is of any use. Duryodhana is pained at the sheer helplessness of his mother—'these are very miserable words, somehow altogether unbecoming, O mother, you have uttered' he says, 'what a disparity between you an excellent Kātrīya woman and this meekness?' He observes she has no affection for her sons in so far as she is not devoting any thought to the destruction of his brothers and is seeking to protect him—unworthy of protection. He himself accounts for this sort of unexpected behaviour of his mother by saying 'this is

the working (*vicāṭitam*) of the grief for the [departed] sons'. At this stage Sanjaya intervenes by asking Duryodhana whether what people said was false viz 'when a jar has fallen into a well, the rope too should not be thrown therein'. Duryodhana is deeply touched and having observed that this statement on the part of the people is inadequate, puts a counter question 'what use is an instrument in the absence of those for whom it is intended?' Duryodhana was a mere instrument. He was meant for his brothers. But alas! they are themselves no more.

As he puts this question he begins to weep. The old blind father embraces him and while consoling him requests him to console him (Dhṛtarāṣṭra) and Gandhārī. Duryodhana replies 'Consolation to you is now difficult to have. You can at the same time hope to grieve for your sons along with Kuntī who will to-day have her sons killed by me'. Gandhārī says she is content to have her only son surviving in the person of Duryodhana and she beseeches him, her folded hands kept on her head, not to go to the battle field. Dhṛtarāṣṭra picks up the thread adding 'Bhīṣma and Drona on whose strength enemies were not even cared for, are no more, the world is afraid of Arjuna who killed the son of Karna in the latter's presence, the enemy has his vow not fulfilled in respect of killing just you-give up all pride and protect these blind parents of yours'. Duryodhana wants to know what he is expected to do, having returned from or given up the idea of going to the battle field. Gandhārī answers 'whatever your father or Vidura tells' and Sanjaya joins her in giving this counsel to Duryodhana. The latter loses his patience and asks Sanjaya 'is any advice to be given to me, even now?'. Sanjaya calmly replies 'so long as a *viṣṭigraha* is alive, he is fit for being given advice'. Duryodhana becomes positively angry and wants to learn from 'just you possessed of wisdom' 'the advice which would be proper for us'. Dhṛtarāṣṭra runs to the succour of Sanjaya by telling Duryodhana that he would himself give the counsel if Duryodhana ceased being angry and became his nor-

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of him 'Grief makes mother and childishness makes Sanjaya offer

me such a counsel. What chance is there of Yudhiṣṭhira who has lost practically nothing agreeing to make peace with me? *Lovers stand no chance of having their terms accepted.* Is it not again the height of impropriety on my part to ask for peace out of affection for just my body when my brothers have been killed, Bhīma and Drona are no more and many followers have been slain? Why should Yudhiṣṭhira with his brothers all alive care to listen to my entreaty—when he knows I have lost my brothers?’ Dhṛtarāṣṭra answers ‘(1) There is nothing Yudhiṣṭhira will not do when beseeched by me (2) Yudhiṣṭhira is ever ready to make peace with you as he does not want to lose even a single brother, while battle ever is fought with the gravest danger to the life of those who participate in it.’ Gāndhārī regards the proposal of Dhṛtarāṣṭra as quite reasonable. Duryodhana turns the tables against the three by pointing out that Yudhiṣṭhira declared he would kill himself even if he lost one younger brother and curiously enough Duryodhana who has lost his hundred younger brothers is expected to bear the loss calmly—nay miserably and *not* throw the enemy Bhīma who drank Duśśāsana’s blood in all the quarters, having broken him into pieces with the tip of his mace. This makes Gāndhārī full of grief for Duśśāsana and she says to herself ‘Accursed Gāndhārī who gave birth to hundred sons bore hundred griefs and not hundred sons!’ They all burst into crying. Sanjaya reminds the parents that they had arrived for consoling the king. Dhṛtarāṣṭra asks Duryodhana ‘when fate is thus averse to us and you are not ready to give up your pride towards your enemy, whom should poor Gāndhārī and I resort to?’ Duryodhana’s reply is that when his hundred brothers have been killed the best course for Dhṛtarāṣṭra to adopt is to follow in the footsteps of Sagara, by ruling the earth along with Gāndhārī and that any other course would be a negation of the duty of a *ksatriya*. There is a great tumult heard at this juncture. Gāndhārī is frightened. Duryodhana is keen on being permitted to fight before they learn about any other calamity. Dhṛtarāṣṭra in his anxiety to save his only surviving son suggests that he should think of some *secret* means of disposing of the enemy. This does not appeal to Duryodhana who is

pride incarnate and he says, 'the enemies who killed my relatives in our presence cannot be got rid of secretly, *what use is any act on my part which, like acts of theirs, is not open?*' To Gandharī's anxious question as to who would help Duryodhana who is all alone, he answers 'single handed I brought about the destruction of your sons—what is the number of enemies? if only fate were to help, the earth would have no Pāṇḍava living on its surface' After a tumult from behind the curtain there are words heard to the effect that it would be no use trying to avoid hearing what is unwelcome and that Sālya is returning to the camp with a chariot with no warrior on it. Duryodhana is all full of apprehension and the very next moment the charioteer enters and throwing himself down informs Duryodhana that Sālya has thrown all people into a swoon by his entrance into their midst dart like, with a chariot void of Karna. Duryodhana faints away to learn the departure of his dearest friend to the other world. Dhītarāṣṭra is very much affected by the sad news and addresses fate that it has made him lose hope in regard to Duryodhana also. He tries to console his son Duryodhana, regains consciousness to address a few words to his departed friend and again falls into a swoon. On all having succeeded in restoring him to consciousness he says he is ashamed even so much as to breathe, let alone his being consoled. He declares he has not grieved for the loss of his brothers led by Dusśāśana but he would definitely kill the person on the battle field who has been responsible for the worst having been done to Karna. The parents appeal to him to wipe his tears away only to be asked by Duryodhana why he was being warded off while shedding tears for one who cast off his life for him. Duryodhana inquires of the charioteer who it was that brought about the end of his friend's life and learns that Indra's son had done it. Duryodhana's anger knows no bounds and he prefers when he is facing death either way to go to the battle field as there is the possibility of his coming out successful. Dhītarāṣṭra embraces Duryodhana and while weeping tells his son how his heart melts at the mere thought of the terrible Bhīma. He also states that the enemy's warfare abounds in deception while Duryodhana being full of pride has no skill of the nature of treachery to his credit.

Gandhari is distressed at the prospect of Duryodhana's having to face Virkodara, veritable Death to her hundred sons. Duryodhana wants Bhīma to be left alone. He is keen on discharging his arrows against the person who killed Karna and would not brook even a moment's delay in doing so. He asks his charioteer to get his chariot ready and if the charioteer be afraid of Pāṇdavas, he is prepared to go to the battle field with his mace as his sole companion. Dhṛtarāṣṭra tells Duryodhana that if the latter is determined to go to the battle field, he should appoint some one as the Commander-in-chief of the forces. Sanjaya is deeply affected to find Dhṛtarāṣṭra expecting Śalya to secure victory when Bhīma and Drona have departed to the other world and Karna has followed in their footsteps. Duryodhana replies he has anointed his own self with tears flowing incessantly and hopes to embrace Karna in the yonder world or send Arjuna there. Hardly has Duryodhana completed his sentence when from behind the curtain are heard words purporting to assure people that they need not be afraid of the speaker who wants to learn from them the whereabouts of Duryodhana. In confusion does the charioteer of Duryodhana who had gone out to bring the chariot enter and declare that the enemy of Karna and the terrible Virkodara, mounted on the same chariot have arrived and that they are inquiring of people where they can find Duryodhana. Gandhari is all apprehension though Duryodhana confidently says his mace is there with him and therefore there is no need of being upset or excited. Duryodhana orders the charioteer to take Dhṛtarāṣṭra and Gandhari to the camp. Dhṛtarāṣṭra wants his son to wait for a while so that he may ascertain the intention of the two Pāṇdavas. Duryodhana does not approve of this. But this very moment both Bhīma and Arjuna appear on the scene. Bhīma addresses the followers of Duryodhana assuring them that they need not be afraid of them two (Bhīma and Arjuna). 'Not in anger, but with the purpose of seeing the king, have we come. Tell us where the king can be found.' Dhṛtarāṣṭra regards the words of Bhīmasena as terrible and Sanjaya observes that those who have already acted in a disagreeable manner are now talking so to afflict Arjuna tries to persuade Bhīma not to cause distress to the old parents by seeing them as they were already tormented by grief for

their departed sons. But Bhīmasena does not agree. 'The elders ought to be saluted he points out Arjuna declares himself as one who killed Karna at the fore front of the battle—Karna on whom Dhṛtarāstra's sons had fixed all hope of conquering the enemy. Bhīma prefers to be brief and outspoken and says 'I am intoxicated with Dus'sana's blood and am going to break Suyodhana's thighs—I salute you.' Dhṛtarāstra cannot tolerate the words of Bhīmasena whom he tells 'so long as Kṣatriyas are there, some are sure to win, others can't avoid being killed or conquered, why then do you afflict us with such boasting?' Bhīma's reply is to the point 'I have burnt like moths those kings who dragged the wife of Pandavas in the assembly, hence do I cause you to hear, not out of a desire to praise the strength of my arms.' At this stage Duryodhana joins by saying 'at the command of me, the master of the earth, was the wife of you all beasts, dragged by her hair in the presence of kings—what have those kings done whom you have killed? You are indulging in pride even without having conquered me.' With these words Duryodhana desires to strike at Bhīma but Dhṛtarāstra holds him and makes him sit. Bhīma grows angry and Arjuna tries to appease him. Bhīma does, however, say to Duryodhana that the latter would have been killed then and there were it not for the 'elder' (i. e. Dhṛtarāstra) who would create an obstruction. He adds that if Duryodhana was allowed to live till then that was only with the purpose of making him weep like a woman and see with his eyes helplessly the rending asunder of the bosom of his younger brother. Duryodhana rejoins by saying 'your relatives will soon see you lying on the battle-field, your chest decorated with the braid in the form of bones of your chest broken with my mace. Bhīma laughs at Duryodhana and says 'I am myself going to have a terrible decoration besmeared to the tips of my nails as I would be with your coagulated and wet blood.' The altercation would have continued in the same strain were it not for words heard from behind the curtain which convey to Bhīma and Arjuna. His Majesty Yudhiṣṭhira's command to withdraw the forces as the sun had already set. The obedient younger brothers go out with the purpose of carrying out the elder brother's behest. Immediately after their exit are words heard from behind the curtain. These embody Asvatthā

man's challenge to Arjuna. I the fire at the time of universal destruction to the Pāṇḍavas, the devourer of the forces of the son of Dṛuṣṭa, who kept just away while Karna led the Kaurava forces, son of Droṇa have arrived Dhṛtarāṣṭra is delighted at the words of As'vatthāman. He wants his son to go and receive the magnanimous youth. Duryodhana makes it plain that he makes no difference between As'vatthāman and Arjuna both of whom were keen on Karna's death. Duryodhana keeps up appearances by rising to receive 'the preceptor's son'. As'vatthāman expresses himself in words which are little short of blunt 'You know what Karna has done after all the sweet promises he made and the assurances he gave, I am now falling upon the foe, a king, give up anxiety regarding counteracting the enemy' With indignation does Duryodhana tell As'vatthāman to wait for his (Duryodhana's) death. For one who waited for Karna's death could as well wait for that of Duryodhana. The two were not different from each other at all. As'vatthāman is shocked at the partiality Duryodhana has for Karna and he goes away saying 'king let it be so'. Dhṛtarāṣṭra is pained at the undiplomatic behaviour of his son who, however, asks 'what is false or unpleasant to him in what I have said?' He makes it clear that he could have no other attitude towards one who censured his friend in his presence. Dhṛtarāṣṭra loses all hope of future and thinks that Bharata's family is nearing its end. All the same he sends a message through Sanjaya to As'vatthāman reminding the latter how he was fed on Gandhārī's milk in his childhood, how Dhṛtarāṣṭra's silken garments were crushed by his rollings. Cleverly does the old diplomat manage to point out that through grief for his brothers and on account of excessive affection for Karna, Duryodhana uttered those words which were offensive — that they were not, therefore to be taken seriously and last but not least, As'vatthāman was to think of the humiliation to which his father was subjected by the enemy, as also of the strength and valour he possessed himself. Dhṛtarāṣṭra proposes to Gāndhārī to go to S'alya's camp and asks his son also to do the same. All go out and the curtain is dropped to mark the end of the fifth act.



## Act VI

VI, 0, 2 The 1st act opens with the appearance of युधिष्ठिर seated, Draupadi, a maid servant and a man on the stage VI, 0, 3 युधिष्ठिर is anxious so he thinks and heaves a sigh ( विचिन्त्य निश्चस्य च ) and utters

VI, 1 —

(1) Construe भीष्ममहोदधौ तीर्णे [सति], द्रोणानलं कथम् अपि निवृत्त [सति], कर्णाशीविषभोगिनि प्रकमिते [सति], शल्ये दिव याते [सति] च, जये स्वप्नाविशेष [सति], प्रियसाहसेन भीमन् रमसात् अमी सर्वे वयं वाचा जीवितसशय समारोपिता । (शाश्वत्कीर्तिम्)

भीष्म एव महादधि (महान् च भर्ता उदधि च) तस्मिन् तीर्णे (p p p of तृ

to cross locative sing) — on the great ocean in the form of Bhīṣma having been crossed द्रोण एव अनल द्रोणानल — fire in the form of Droṇa निर्वृत्ते सति — on having got itself extinguished somehow (कथम् अपि) । e निम् + इ to be happy, to come to an end In the present verse the latter meaning is intended कर्ण एव आशीविष भोगी is a phrase deserving to be carefully understood. आशया विष यस्य स one who has poison in his fang भोग अस्ति इति भोगी a hooded serpent. Thus both mean a serpent. But as both are used to form a compound आशीविष a substantive is better taken an adjective signifying poisonous and भोगी a snake. Thus the रूपक is 'a poisonous snake in the form of Karna. This is regarded as प्र-चक्षित p p p of the causal of प्र + शम् 'caused to be quiet, quelled' शल्ये दिव याते on S'alya having gone to the heavenly world युधिष्ठिर has enumerated four unsurmountable difficulties of Pandvas He employs three रूपक or metaphors (1) ocean in the form of Bhīṣma has been crossed (2) fire in the form of द्रोण is ended (3) the poisonous snake in the form of Karna has been quelled These were no easy things to do 'With great difficulty' was this achieved With great difficulty (कथमपि) did Salya depart to the other world A very small part (स्वल्प) of victory remained (अवशेष) to be attained when by भीम to whom adventure (साहस) is dear, through rashness (रमसात्) all of us here (सर्वे अपी वय) have been made to mount a doubt regarding our life (जीवितस्य मशय समारोपिता — this last being p p p of the causal of सम् + आ + रद् by his words (वाचा — inst sing of वाच् lit speech) प्रियसाहसेन भीमेन जीवितमशय समारो-पिता has the cause and effect relation between प्रियसाहस्य and जीवितमशय

समारोहण indirectly brought out There is thus the काव्यछिन्न or हेतु अङ्कार contained in the verse besides the three metaphors in lines 1 & 2. स्वस्य अवशेषः यस्य स्वस्यावशेषः (जय) - वदुः । प्रिय साहस्य यस्य स — वदुः तन प्रियसाहस्येन । VI, 1, -2 द्रौपदी says to 'His Majesty' युधिष्ठिर "why was by Pāncālī not said by you?" She means it is the right thing to state that she herself — Pāncālī has thrown all Pandavas in a grave danger to their life. For, as can be inferred, भीमसेन's vow is a result of पंचाली's wish that the wrong done to her be avenged by भीम Had she not entertained such a desire, Bhīmasena would not have resolved to kill दुर्योधन—much less would he have declared his fresh vow VI, 1, 3 युधिष्ठिर corrects पांचाली by saying 'why, by me : i. e. according to him he is responsible for the whole thing. The idea is had he not accepted the invitation to gambling द्रौपदी would not have been won by the कौरवस as their क्षतवासी and later developments would in that case not have taken place VI, 1, 5-9 युधिष्ठिर orders दुषक to take the necessary measures to find out सुयोधना who is not to be seen प्रकृण नष्ट — who has disappeared altogether, अयुष्मिन् प्रतिज्ञा — a vow not brooking delay till the dawn [of the next day] एतुषिता is one in respect of which there has been dawn. न एतुषिता अयुष्मिन् ताव् अयुष्मिन् (प्रतिज्ञाम्) उपरम्य lit. having got : a learnt or ascertained Duryodhana who was proud (मानिनः, दुर्योधनस्य) concealed himself on having learnt about the vow of भीमसेन to kill him (दुर्योधन) before the next day dawned [or as is later learnt to commit suicide]. वदु च बली पट्ट च (a loud drum) तस्य ख तन व्यस्ता घोषा (proclamation) येषां त एतुपट्टहरवन्धनघोषा agreeing with चराः (spies) and good counselors (सु-मन्त्रिणा), subject of चरन्तु (मन्त्रान् सन्तान् प्रकृण्), सुयोधनस्य सुचार विदन्तीति सुयोधनमन्त्रावेदिनः nom plural of सुचारान्मन्त्रावेदिन् m. प्रतिश्रुत्य (promised) धनेन पूजया च प्रत्युपक्रिया (reward by i. e. in terms of money and honour) येष्य ते प्रतिश्रुतधनपूजा प्रत्युपक्रिया-व० । 'मन्त्राद् पट्टक परशुरामहस्तनिवृत्तिरूप-चक्र यस्य तद मम नयन-चक्र-कुशयेवम्) Read म मर्षे क्षत्रमुत्पाद्य स्ववीर्यगानधुतिः । समन्तपट्टके पट्ट चकार रोधिरान् हृदपट्टकान् ॥ महाभारत आदित्य

(2) Construe पट्ट या संकृते वा मुनिभूतपदवीवेदिन दासा. यान्तु, धुण्वीह त्रिचपरिचया यद्यवा. कथेषु संचरन्तु, स्वपरपदविद ये रक्षेषु भूमिषा च [ते] व्याधा-ग्याघादधीषु [चरन्तु], ये वा सिद्धयन्तः ते चाराः च प्रतिमुनिनिष्ठ्य चरन्तु । (सन्धरा) दासा fishermen मुनिभूता (well-concealed) पदवी (track) विदन्ति (know) इति मुनिभूतपदवीवेदिन Let such fishermen go to marshes (पट्टे—lit in

the marshes (मृगमण्ड) and sands (सैकते loc sing of सैकतम् n to be explained as सिकताया — of sand—इदम्) कक्षेषु=वनेषु धुण्णा (trampled upon) च ता वीरुष (nom: plural of वीरुष f a creeper) च धुण्णवीरुष तासा निचय (from नि+चि to collect, mass, collection, heap, cluster) धुण्णवीरुषिचय तत्र परिचय (acquaintance) येषा ते धुण्णवीरुषिचयपरिचया —those having acquaintance with clusters of creepers which are trampled upon बद्धव m—a cowherd आश्रयवीरुष (अटवी) full of or associated with tigers (आश्रय) रक्षेषु lit 'in holes or cavities, here = 'in caves' (गुहासु) अभिज्ञा—अभिज्ञा जानन्ति इति experts those who are conversant with सिद्धाना व्यञ्जन येषां ते सिद्धव्यञ्जना, persons having the guise (व्यञ्जन—lit that which manifests dress clothes, badge) of those who have attained perfection (सिद्ध—p p p of सिद्धि to accomplish = सिद्धवान् one who has achieved), loosely 'ascetics' According to the राजनोति it is necessary for a king to know what is happening in his kingdom and for that he has to appoint spies who put on various guises and get the required informations for the king from all strata of the subjects '... शालविज्ञानेदुनाः तपस्विभ्यश्चनोपतै स्वचरै सह सवसेत् ।—हितोपदेश, 3 35 युधिष्ठिर has issued instructions with the purpose of finding out दुर्योधन who has concealed himself [who has disappeared (गम्यते)], for otherwise भीम's vow that he would kill him before the next day dawned could not be fulfilled Hence the measure of sending fishermen to marshy soils and sandy places of making cowherds effect a search in clusters of creepers trampled upon of making hunters knowing their own footprints (स्वपद=स्वपदविह) as also those of others to go to the forests full of tigers The expert knowledge of caves these hunters have would stand them in good stead Persons in the garb of ascetics who are spies (चारा) in fact, are for the same purpose to go to the abode (निवस्य residence dwelling) of every sage It was not unlikely that दुर्योधन had resorted to one of such dwellings of sages (मुनि). Hence the order that the dwellings of every sage should be searched मुनिनिवसे मुनिनिवसे इति प्रतिमुनिनिवस्य is an अभ्यधीभाव समास VI 2 2 युधिष्ठिर gives another (एव च) instruction to be conveyed by the servant to Sahadeva

(3) Construe रह शक्तिवद् आकल्पन्त सुता स्मार्ता शय्या यत्र मृगानां प्रास [स्यात्] वयसा चिरान [भवेत्], नृपाङ्गपादप्रतिमा च [स्यु]।

People (जन—अध्याहन कर्ता of the sentence) talking to each

other (बा-रुन् present part. from बा+रुप्, ma+cu nomina. sing) secretly (रह) and in a manner full of apprehension (मृदा-नीति-संज्ञा सम्मन्त्रेणि यथा म्यत् तथा-अङ्कितम् is an adverbial expression should be known (ज्ञेया) Those who are asleep (सुप्ता) [evidently during day time also], those distressed with (भार्या) a disease (मृदु = म्याधि) (मवा भार्या गार्ता व्याधिरीन्द्रिा इत्यर्थे) should be known The idea is that दुर्योधन may be hiding himself among one of these. Likewise all places or groups where there may be fright (शम) on the part of deer or confused cry (वि-राव) on the part of birds should be well examined. It is not unlikely that for shelter Duryodhana has gone to such places and his unexpected gong has disturbed the deer or the birds. Places where there would be prints (lit. images प्रतिमा) of feet (पाद) that would be the marks, signs or indications (अङ्का) of a king or a royal person too should be closely investigated. *Expert spies* would be able easily to distinguish foot prints of ordinary men from those of royal personages. In case any of the latter type be noticed or better detected by them, that would be a clue to the hiding place of दुर्योधन नृपस्य अङ्का च ता पादयो प्रतिमा च नृपाङ्गुलप्रतिमा-कर्मधारय ममान

VI, 1-6 पाञ्चालक arrives who is duly ushered in by दुषिष्ठिर's man servant दुषिष्ठिर inquires of him whether the track of दुर्योधन was found, as पाञ्चालक said he would give a glad news to His Majesty VI, 3, 7 Not only the track (न क्वचल पदरी), but the evil-souled दुर्योधन himself (सत्त्व) - the main cause (प्रधान हेतु) of the great sin (महापातक) of the pulling (आवयन) of the hair (केशा) and garment (भस्मरत्न) of the Queen (द्वी) has been found. The dialogue between दुषिष्ठिर and पाञ्चालक is one of those which can be regarded as specimens of the very best of the class being at once natural and racy VI, 3, 9 दशनत्वं गोचर (निर्णय) गत is a question - 'Was he within the range of sight?' VI, 3, 10 पाञ्चालक's reply is 'ask whether he was in the range of fight (ममर)'. It goes without saying that दुर्योधन was detected. VI, 3, 11-12 Draupadi's being full of apprehension (अभयम्) and asking how, is my lord within the range of fight? may appear to be queer and something reflecting on Bhīmasena's bravery - something indicating a lack of confidence in his ability to destroy the enemy In point of fact, this is however, only a Hindu wife's absolutely natural concern for her husband and consistent with what Draupadi herself had said at Act I 'नाथ, मा खलु याज्ञसेनेतिपतिव्यादीप्ति

कोपानल्य अनवेक्षितदारीरा मचरिभ्यः । वतोऽप्रमत्तचरणीयानि रिपुदलानि भूयन्ते ।' If anything, द्रौपदी's anxiety indicates that she is afraid भीम in his impetuosity would *perhaps* not take proper care which *has* to be taken while moving in the enemy's forces Besides, though भट्ट नारायण has not stated it in so many words he is having Kālidasa's 'बलमेव वाप शङ्की' in his mind Hence not only द्रौपदी but युधिष्ठिर also is saying in a manner full of fear (आशङ्कया भयेन सहित यथा स्यात् तथा साशङ्कम्) 'how is my dear younger brother (वत्स lit. child) really (सत्य) within the range of fight?' The सम्बन्ध of द्रौपदी as well as the साशङ्कत्व of युधिष्ठिर are best accounted for by the Marathi maxim 'मन चिन्ती ते वैरी न चिन्ती'—but the words of neither can be regarded as a reflection on Bhīmasena VI, 3, 14 पाञ्चालक submits 'how a report otherwise than things obtain (अन्यथा) can be made to Your Majesty? पाञ्चालक implies that no servant dare tell His Majesty Yudhiṣṭhira what is not a fact.

(4) Construe विषयात् विना अपि प्रयत्नम् उद्विग्नमरय चेत् परिमथ्यता प्रयाति । उद्विग्नस्य वृक्षादरय रणेषु स्तार जानामि च [तरय] विजये परिशङ्कित च [अरिम] । (वस्तुतत्त्वम्)

Even without (विना अपि) any cause (विषय lit. sphere, range is here equal to निमित्त, कारण or हेतु) the mind (चित्) of a person possessed of great (उच्च) valour goes (प्र-याति) to the state (साध्) of being altogether (परि) dull (अ-मर) in discriminating (विवेक from नि+दिच् to pick up after sifting, to choose what is proper or favourable leaving what is improper or unfavourable to itself) I certainly know (जानामि च) the valour (स्तार lit. essence, strength) of Vikodara i. e. Bhīma with his mace (गदा) uplifted (उद्विग्न) in battles (रणेषु) and yet (च) I am full of fear (परिशङ्कित - परिशङ्का भयं स्थाता इति परिशङ्कित a form arrived at by the addition of the इतच् termination in the sense 'तदस्य स्थातम्') in respect of his victory (विजये) The two चs in lines 3 and 4 are idiomatically used meaning 'though, yet' In the first two lines there is a generalisation, it is supported by a specific instance in lines 3 & 4 of the verse. The verse, therefore, contains in it an instance of the अर्थान्तरात् अन्वयः of the सामान्यतया विशेष्य सम्बन्ध type. It seems that भट्ट नारायण for a while forgot that it is युधिष्ठिर who is speaking युधिष्ठिर is not given to referring to his valour himself like दुर्योधन, वर्ण, अश्वत्थामन् and द्रुपद or भीष्म whose nature or mental make up is so different from that of युधिष्ठिर Here युधिष्ठिर is paying a compli-

ment to himself viz., he is possessed of great valour (उत् विक्रम पराक्रम यस्य च.). The dramatist was so irresistibly attracted by the charm of the अर्थान्तरन्यास that he put it into the mouth of युधिष्ठिर. Kālidāsa would have resisted such a temptation of sacrificing propriety at the altar of 'चमत्कृति' which is there in every figure of speech as experts on Sāhityas'āstra declare.

(5) Construe : गुरुणा बन्धुना क्षितिभिर्विहसत्य च पुर व. भवन् अस्माकं परि-  
भव. पुरा नृपमहमि अभूत् [ हे ] प्रिये, द्वितीयम् अपि तस्य पार [ व. ] गमयति-नः  
प्राणानां क्षयः [ व. ], कुर्यात्पितृभ्योः अद्य निघन वा । (क्षितिरीषी)

क्षितयम् अपि 'even the pair' = 'only the pair' = 'either one or the other of the two' viz., (1) the destruction of our life and (2) death (निघन) to-day of the beast (पशु) in the form of the lord of Kurus (ः a. दुर्वोधन) युधिष्ठिर means that there are only two ways in which they can reach the other shore (पारम्) of the [ocean of] insult in the assembly of kungs (नृपमहमि), formerly (पुरा) in the presence (पुर) of elders, relatives and a thousand rulers of the earth (क्षितिपतीनां सङ्गतस्य) In other words either *we will cease to live* and our humiliation *thus come to a termination*, or *the beast* in the form of the lord of Kurus will be killed to-day thus an end will be put simultaneously to our humiliation. Apart these two alternatives there is none else.

(6) Construe : नूनं प्रतिज्ञाभङ्गमीत्या तेन वीरिण ते केदशाश अद्य वध्यते,  
स. च अस्य आकर्षणक्षमः । (पद्मानन्दम्)

To be sure (नूनं) by that hero (तेन वीरिण) i. e. by Bhīmasena will be tied" (वध्यते ~ passive 3rd person sing. of वध्य present used in the sense of future "वर्तमानस्वामीभ्यो वर्तमानवद्वा") the mass (पाशः) of your hair, as he is afraid of the violation (वद्वा) i. e. not coming true of his vow (प्रतिज्ञाया). And he (स) would be killed (वध्यते) who is capable of pulling (आकर्षण) this (अस्य) There are three अव्ययार्थ in the verse. प्रतिज्ञाभङ्गमीत्या वध्यते = प्रतिज्ञाभङ्गमीत्या वध्यते. Thus there is वाच्यव्यक्ति present here. Again according to 'वचनी अभेद' 'there is no difference between 'व' and 'व' i. e. either can stand for the other, वध्यते which goes with केदशाश becomes वध्यते going with अस्य आकर्षणक्षम स (दुर्वोधन) च Thus there is द्वेष as the same word is intended to convey (1) will be tied and (2) will be killed in the same sentence. Further apart from this द्वेष or परा-  
nomasia, there is दीपक because the same predicate व(व) ध्यते throws light on both viz. दुर्वोधन and ते केदशाश The verse is important as it

shows that the dramatist is now busy leading the plot to its end viz द्रौपद्या वेणीसुधार युधिष्ठिर's 'कृतस्देहेन' is an assurance at once to द्रौपदी (and to the audience or the spectators—there need not be any apprehension regarding the outcome of the समर between भीम and दुर्योधन, the latter is sure to be killed) VI, 6, 1-3 युधिष्ठिर and द्रौपदी are eager to know how दुर्योधन who had concealed himself was found out VI, 6, 4-9 देहेन = युधिष्ठिरेण हने दक्ष्ये Salya the commander-in-chief of the कौरव forces having been killed by Your Majesty गांधारराज एव शूलभ a metaphor gives rise to another सहदेवशूलभ एव अनल — there is thus a परम्परितरूपक in the clause सेनापते निषनन निराक्रन्दा (lamenting loudly) विरला (sparse) च योधा (soldiers) ते उज्जितासु [मूर्तिषु] agreeing with समरभूमिषु (which is the विशेष्य) — 'on battle-regions having been left (उज्जिता) by soldiers lamenting loudly on account of the death of the Commander in-chief and [grown] sparse: i.e. very small in number रिपो बलाना पराजयेन उद्धत (haughty) बलित (movement) विचित्र पराक्रम च ताभ्यां आसादितानि (overpowered) विमुखानि (lit with their faces turned away) भराति च कालि यामि ता रिपुबल चका [धृष्टद्युम्नेन अभिहिता युष्मत्सेना] तासु रिपुबल रातिचक्रासु युष्मत्सेनासु। The author is busy bringing the epic story to a close like 'शक्ये ह्ये', there is now 'प्रनष्टेषु कृपकृतवर्माश्चस्थामसु' — on कृप, कृतवर्मेन् and अश्वत्थामन् having been destroyed altogether It is significant that Bhaṭṭa Nārāyaṇa does not make even a passing reference to the killing of soldiers on the side of the Pāṇḍavas by अश्वत्थामन् when the former were asleep in the camp at night. Read the section devoted to 'The source of the Vaiṣaṁhāra and changes made in the same by Bhaṭṭa Nārāyaṇa' etc., from the General Introduction 'न ज्ञायते क्वापि प्रलीन' is an idiomatic phrase 'disappeared somewhere no one knows' The reason of दुर्योधन's disappearance is the अपवृथिता प्रतिष्ठा of भीम: i.e. his now not brooking delay so as to allow the next day to dawn (न पशुयिष्यत्या सा अपवृथिता) This certainly was terrible (दारणा) according to it either before the end of the day भीमसेन would have to find out and kill दुर्योधन, or failing to do so commit suicide VI, 6, 10-11 Both युधिष्ठिर and द्रौपदी want to learn what happened next. VI, 6, 12-28 भीम and अर्जुन on the same chariot with दृष्ट्य began to move about (पश्यन्) around दुग्धन् but did not find out (अनामारिष्यन्) him A graphic description of Bhīma is given by the phrases गन्धर्व भारीशक्ति गदा दूरीदरे — i.e. भीम was causing to appear bright his mace by means of side-glances (पटाक्षे)

tawny (पिन्ने) like the mass (मल) of lightning [flashes] caused to move about (मचरित) [in the sky] on a night (रात्रि) during the rainy season (वर्षासमये=प्राइवि) Obviously the जलरत्न are literally 'holders of water' those containing water in them : e कृष्णमेवा and the period of the appearance of these is the rainy season यत् किञ्चित् कराति इति कतु शाल यस्य (does something that is insignificant) इति वा, यत्किञ्चनकारी, तस्य भाव यत्किञ्चनकरिता This is the attitude of विधी or fate When divine Narāyaṇa (भगवति नारायणे) was censuring this (अपिप्रतिपत्ति सति) कुमारस्य माय्ने सतिरिति known to or well acquainted with Prince Bhīmasena, son of Wind प्रत्यक्ष (only a little while ago) विप्रसिद्धा इति शृङ्गा है निमित्तभूते लाङ्गि चरण निवसन च यस्य स-बहुः । शस्त्रेण प्ररता भत एव अधुना वर्णा दग्धा अन अनुमयानि पदानि यस्या मा श्वामप्रस्तार्थमुत्तवणपशानुमेवा बाहु यथा — with an utterance (lit speech) the words (पदानि) in which were *inferable* : e. had to be guessed on account of syllables (वर्णा) being half-heard due to their having been swallowed (ग्रस्त) by breath : e the man was gasping for breath All the words he uttered, therefore, did not get themselves fully heard. They were half-heard, swallowed : e stifled as they were because of heavy breathing (श्वाम) An attentive listener could, however put these half heard things together with the other half which could be inferred and thus grasp what the person wanted to convey पदपङ्क्ति is पदानां पङ्क्ति a line of feet : e metaphorically one of foot prints पदचिह्नपङ्क्ति पङ्क्ति itself is the result of being struck by the feet There were two lines (पङ्क्तौ) of foot prints with their impressions (प्रतिबिम्ब lit. reflections) clearly (मन्-मन्वक्) planted or left (अवतीर्ण lit. descended) One of the two (तयो पदा) came up (उत्तीर्णा) to the dry land — this must have been the row of foot prints who accompanied दुष्यधन to the lake and returned न हितायां the other has not come up to the dry land — this evidently means that the owner of the line of the foot-prints entered the lake but did not come out. It was not difficult for भीम अर्जुन, दृष्ट्य etc to conclude that was the clue to the whereabouts of दुष्यधन समसमय naturally as no time could be wasted परिव्राज्यमानानि ॥ यथन पदयो लाङ्गनाभि चिह्नानि यस्या ता परिव्राज्य आच्छन्तां agreeing with पदयोम् (track) object of आमाच having found जानाति किञ्च — 'As is reported (किञ्च) [Suyodhana] knows सञ्चित स्तम्भवतीति मलितस्तम्भनी ता सलिलस्तम्भनी विषाम् — the lore of causing water to be absolutely steady पानी मरतीम् अपिशियतेन तन मविमयम् — is an idiomatic sentence 'He must be is brought out by



'तेन भविष्यम्'. 'One who has occupied or better one who is lying in (अधि-शयित) this lake (एना सरसीम्)'—this is in keeping with 'अधिशीङ्-स्थासा कर्ष'. If अधि were not there "सरसी" would have been required to make room for सरसी (locative singular of सरसी—thus 'सरसीम् अधिशयिनः' is correct and not 'सरस्याम् अधिशयितः'; similarly सरसी शयितः is correct but not सरसी शयित). रामानुजस्य = बलरामानुजस्य = कृष्णस्य । सकलासु दिक्षु वे निकुञ्जाः तेषां पूरितं पूरणम् इति यावत् तस्मात् अतिरिक्तम् which remained (अति-रिक्तम्) after having filled the bowers in all directions. ज्वहान्तानि सलिलचराणां (aquatic creatures) शकुन्तानां पक्षिणाम् इत्यर्थः कुलानि येन तत् उद्भ्रान्तं कुलकुलम् adjective qualifying सरःसलिलम् object of आलोक्य (absolutive of the causal of आ+हृ to disturb, agitate) आसेन उद्धताः (grown wild) नकाः (crocodiles) प्राहाः (sharks) च यस्मिन् तत् । (proclaimed) भैरवं गर्जित्वा—having roared in a frightful manner. क्वा प्रख्याप्तिः अलोकः (false) च वीर्यस्य (bravery) अभिमानः (pride) अस्य इति क्वाप्रख्याप्तितालीकदौर्वाभिमानी by the addition of मत्वर्पीय इत्. धृतराष्ट्रस्य अपत्यानि पुमांसः धार्तराष्ट्राः तेषां तेषु वा अपसदः. (meanest, lowest) तत्समुद्धौ 'धार्तराष्ट्रापसद' इति ।

(7) Construe : इन्दो, अमळे कुले जन्म व्यपदिशसि, अद्यापि गर्वा धत्से, दु शस्त्रकोणाशोणितसुराक्षीव मां रिपुं भापसे, दर्पान्धः [ सन् ] मधुकैटभद्विपि हरीं अपि उद्धतं चेष्टसे [ तद्यापि हे ] नृपशो, मत्प्रासात् स्मरं विहाय अधुना पट्टे लीयसे । (शार्ङ्गविक्रीडितम्)

This is a verse full of प्रसाद or perspicuity. 'You declare (वि + अप + दिश् to mention, declare, 2nd person sing. is व्यपदिशसि) your birth (जन्म) in the taintless (अमळे — न मलः यस्य तत् अमलं तत्र अमळे lit. in one that has no dirt associated with it) family of the moon (इन्दोः); Even now (अद्यापि) you hold your mace [in the hand गर्वा धत्से — not that you can plead absence of a weapon in your favour]. You call me (मां) intoxicated (लीयम्) by the wine (सुरा) in the form of the slightly warm (कोष्ण) blood (शोणित) of Dus'sāsana. Blind with-pride (दर्पेण अन्धः) [that you are], you act (चेष्टसे) insolently towards Hari i. e. Kṛṣṇa even, the enemy (द्विपि) of [the demons] Madhu and Kaiśabha. [तस्मात् अत्यन्तं दुःखं] out of apprehension (शान्तिः) of me मद (मलः त्रामः मत्प्रासः तस्मात्)

'O human beast (नृ-पशो, वा पशुः नृपशुः, तन्मदुद्धौ 'नृपशो') having abandoned (विहाय) the battle-field (स्मरम् — स्मरङ्गणम्) you are now hiding [yourself] (लीयसे) in mud!' Bhīmarena wants to bring out the incongruity between the proud proclamation of his noble descent of

दुर्योधन on the one hand and his hiding himself like a coward on the other. Similarly declaring भीम to be his enemy and remaining concealed in mud when भीम is ready to fight is what only ill becomes दुर्योधन. There is incompatibility between दुर्योधन's having a mace in his hand as well as his insolent way of behaving with *etern* Kṛṣṇa who has proved his might by getting rid of notorious demons and his (दुर्योधन's) being afraid of भीम and therefore trying to save himself by remaining concealed under water. As is made clear the words calculated to make दुर्योधन ashamed of himself are in *the epic* addressed by बुधिष्ठिर to दुर्योधन. The change effected here by the dramatist serves the purpose of bringing the नायक and his प्रतिद्विन् face to face with each other and giving the नायक an opportunity of attacking the villain of the piece.

(8) Construe : मया प्रसूय हतपतिषु कौरवान्तपुरेषु श्रोत्रमुक्ते केशपाशैः पाद्मालयाः सन्धुराङ्गि, स्फुटम् उपशमितप्रायः एव । भ्रातुः दुःशासनस्य उरसि स्रवत् पीयमान [च] असह्य निरीक्ष्य क्रोधात् [त्वया] भीमसेने किं विहित, यत् असमये त्वया अभिमानः अस्तः । (लम्बरा)

The fire (वह्नि) in the form of the grief (मन्यु, or anger) of Pāṇcālī : e Draupadī is almost caused to be put out (उप-शमितप्राय where प्राय. = well nigh, (प्राय. उपशमित. p p p of the causal of उप + श्रम् उपशमितप्राय) by the masses of hair (केशानां पाशैः) let loose (श्रोत्रमुक्ते) in the harems [ : e by the ladies in the harems ] of the वीरस with their husbands (पतिषु) killed (हतेषु) by me (मया) per force (प्रसूय) What has been done (किं विहित) by you, out of anger, to Bhīmasena having seen (निरीक्ष्य-absolutive of नि + रीक्ष्) the blood (अस्रवत्) being drunk from the chest (उर + त which is एवमस्या तन्निष्) of your brother (भ्रातुः) Dus's'asana? — in that pride (अभिमान) has been cast (अल p p p of अस् to throw) [to the winds by you] at an inappropriate hour (अ-समये=अनुचिते समये). Now, more than ever ought you to have attacked Bhīma with all the vehemence at your command. But precisely at this hour have you hidden yourself in the lake' VI, 8, 2 द्रौपदी has 'पाद्मालया मन्यु उपशमितप्रायः एव' in view and so she says 'removed is my grief (or anger) if [only] my lord's sight becomes easy to have (सुलभ) again.' This also is a result of the same 'अनिच्छेद' of द्रौपदी for भीम 'her नय'. Taken literally it is neither a compliment to भीम, nor what would become a 'सुश्रुति' like द्रौपदी to utter such a sentence. VI, 8, 3 बुधिष्ठिर has grasped the

inauspicious implication of 'यदि पुनरपि सुलभ दर्शनं भविष्यति ।' These 'if's are inauspicious. It all becomes दौषदी according to युधिष्ठिर to utter (आहूतम् infinitive of वि + आ + ह्) them at the hour VI, 8, 4-7 Pāncālaka narrates what happened after that. Vṛkodara suddenly crossed the bank of the vast lake and having descended (भवतीये) into it he agitated that lake though it was very extensive (आयतम् अपि) बीयेण क्रोधेन च उद्धत यथा तथा भ्रमिता मदा परिध पाणौ यस्य तेन बीयक्रोध पाणिना -बहु० उद्धत तीरं यस्य तद् उद्ध्विततीर adjective qualifying सर n उत्सन्नानि (नद्यानि) नलिनीवनानि (beds of lotus-plants) अपविष्टा (pierced, here battered) मूर्च्छिता (stupefied fainted) मासा (sharks) परिनम् तद् -बहु० । उद्भ्रान्ता मत्स्या इवुन्ता च यस्मिन् तद् -ब० । अतिभैरव यथा तथा भारवेण भ्रमिता (caused to whirl), p p, p of the causal of भ्रम् to go round) वारिण (जलस्य) संचय यस्मिन् तद् -ब० । The बहुव्रीहि compounds can also be explained so as to take them all as instances of अव्ययीभाव. Thus as an instance the last can thus be understood अतिभैरव यथा तथा भारवेण भ्रमिता वारिण संचय यस्मिन् कर्मणि यथा तथा । In the translation this is how the compounds have been understood. VI, 8, 8 युधिष्ठिर inquires whether even after this effort of भीम, दुर्वोपन d d not (न) come out (उत्थित lit one who has risen stood up).

(9) Construe क्षीरोदयेः कालकूट इव आवलभीमभुजवेष्टनाभि उद्भूतकोद-दहनोद्यविषसुलिङ्ग स सरभसं सरस मूले त्यक्त्वा उद्धित । (वमन्तिल्लका)

'He rose (उत्थित) having hurriedly (सरभसम्- रभसा सहितम् यथा तथा) left the bottom (मूल) of that lake with the poignant (उद्य) poisonous sparks (विषमया सुलिङ्गा) of the fire in the form of anger arisen like the *kālakūṭa* poison from the milk ocean (क्षीरोदये) This happened on account of the whirlings (वेष्टना-भि) of the Mandara mountain in the form of the arms of Bhīma. Even *kālakūṭa* of the legendary fame had arisen (उत्थित) as a result of good & vigorous churning (सुमयनाद्) with gods on one side and the demons on the other, Vāsuki as the rope Mardara as the churning rod was milk-ocean churned in days of yore. The verse is an instance of the allusive nature of Bhāṭṭa Nṛjyāna's style. In the explanation given above the compound उद्भूतकोददहनोद्यविषसुलिङ्ग has been rendered as being equal to उद्भूत कोद दह दहनो दद्य विषमयाः (i.e. deadly, death-dealing) सुलिङ्गा इत्येव—having sparks, poisonous ones arisen from the fire in the form of anger. It is difficult to guess what precisely Bhāṭṭa Nṛjyāna had in his mind.

Did he want Duryodhana who rose from the lake to be understood as having sparks from his red eyes manifested, sparks that were deadly (विषमयाः, or fatal like poison) of the fire in the form of his anger? क्रोधः एव दहनं is a metaphor (रूपक). कालवृत्तः इव is a simile. In the light of this latter the second line is explained thus : क्रोधः एव दहनः क्रोषदहनः उग्रविषम् इव क्रोषदहनोऽग्रविषम् तस्य स्फुल्लिङ्गः, उद्भूताः क्रोषदहनोऽग्रविषस्युल्लिङ्गाः. दस्मात् सः उद्भूतक्रोषदहनोऽग्रविषस्युल्लिङ्गः. That the parallelisms that नट्टकारादयः had in view are सरः - क्षीरोदधि, भीमभुज - मन्दर, दुर्योधन - कालवृत्त, वेहन - मुग्धभन is evident. भीम's arms were मायग lit. those that had exerted themselves (मा + वप् p. p. p. = मायत्) that is 'massive' metaphorically. VI, 9, 1-2 दुर्षिष्ठिर congratulates दुर्योधन on having come out of the lake and faced the enemy, like an excellent *katriva*. Draupadi inquires whether the battle between the two (भीम and दुर्योधन) took place or it did not (न वा). VI, 9, 3-12 पाण्डवाल्क्य answers the question at full length. करगुह्येन दृष्टमिहा कृतं एव दोरणीवृत्तः - न दोरमन् अशोरण तोरणं संवयमाना कृता-भीमा यदा यस्य सः करगुह्येन दृष्टमिदं तोरणं विवर्धमानम् । He held his terrible mace up by his arms which therefore became an arch & e. looked like an arch [over his head]. दुर्योधन explains it was not out of fear that he hid himself in the lake. न निहताः पाण्डुपुत्रः येन सः अनि-रिहतापाण्डुपुत्रः has force of a cause (अनिहतापाण्डुपुत्रत्वात्). The effect is 'लज्जमानः' 'being ashamed'. Out of shame at not having killed the enemy, not finding it possible to show himself openly to others (प्रकाशं लज्जमानः), he says, he decided to resort to the nether world (पातालम् अधवसितवान् - determined that the Patāla was the right place) for resting (विश्रान्तिम्) myself [for a while]. The two began fighting in the water of the lake. So Kṛṇa (कामदेव) and Arjuna (किरीटी) prevented them from doing so and caused the two to come up to the dry land - स्थलम् उत्तारितौ where - उत्तारितौ - is nom. dual of the p. p. p. from the causal of उत् + रु, construction being passive 'कामदेवकिरीटिन्या द्वौ अपि उत्तारितौ'. अन्तः सखि निषिद्धः (prohibited) ममस्य (fighting) आरम्भः (commencement) ययोः तौ । For a while दुर्योधन sat full of dejection on ground, having thrown away his mace as he cast his glance at the battle ground which made him heave a hot and long sigh (रघस्थानम् मवडोस्य बायतम् उष्णं च निश्चितवान्) निहत वुरूपा इव गवाना वाजिनां (horses) नरानां स्रग्ध्रे तस्य दलेराणां सनदौ (समूहे) सपन्न (pouncing, falling upon) गृभाः (vultures), कंठाः (herons), जम्बूकाः (jackals) यत्र तत्र निहत. कदुञ्जम्बूकम् ।

The compound brings out vividly the disaster that had befallen the कौरवः. अस्माकं वीरैः युक्तः हिंसाद- यत् तत् अस्मादीययुक्तहिंसादम् is another reason why दुर्योधन became full of dejection. But भीमसेन gave a sporting offer to दुर्योधन. मन्थुना कृतम् enough of grief (at the sight of the destruction of the brothers and relatives). Don't be dejected (मा विषाद कृषा - the last is aorist 2nd person sing of कृ with the augment अ dropped because of मा in the sense of prohibition with which it is connected) thus (एवम्) 'पाण्डवः are quite equal (पर्याप्त) for fighting, I am without a helper (न सहायः यस्य)' In the *epic*, Yudhishtirā speaks tauntingly to दुर्योधन and युधिष्ठिर gives him the offer contained in the next verse

(10) Construe: [हे] सुयोधन, अस्माकं पञ्चानां यं सुयोधं मन्दसे तेन दक्षिणस्य आसन्नस्य ते दणोत्सवः अस्तु । (पथ्यावयवम्).

"O Suyodhana, from among us five whom (so ever) you consider easy to fight with (सुयोध) - let there be on the part of you (ते), clad with armour (दक्षः an armour अस्य सञ्जातः इति दक्षित) and with weapon taken [in your hand] (आसन्नस्य येन सः - तस्य आसन्नस्य), the festivity (उत्सवः) of fight (रण) with him (तेन)". VI, 10, 1 अनुपपन्नान्विता associated with indignation.

(11) Construe: वर्ज्यदुःशासनवधात् युवां मम तृतीयो ह्य । प्रियसाहसः त्वम् अप्रिय. अपि योद्धुः प्रियः । (पथ्यावयवम्).

'On account of the slaughter of Karna (by Arjuna) and of that of दुःशाम्न (by you) both of you are to me just (एव) similar' [i. e. on this score there is not much either to choose or reject between you two]. Though not liked (अ-प्रियः), just you (त्वम् एव) to whom adventure is dear (प्रिय साहसं यस्य ताः) are dear to me for the purpose of fighting (योद्धुम्). Actually दुर्योधन was given an opportunity to choose the weakest from among the पाण्डवः. दुर्योधन certainly did not like the idea. Hence is अमृता. On the spot there were two of the sons of Pāndu. अर्जुन had brought about the end of वर्ज्य and भीम had put दुःशाम्न to death. What choice was there? Yet, दुर्योधन says the adventurous अप्रिय is better to fight with as his enemy, as he ever loved adventure. अप्रियत्व was भीमसेन's disqualification. But his प्रियत्व more than made good that defect. Evidently दुर्योधन himself is spirited and, therefore, he declines to fight the other पाण्डवः and chooses to measure his strength against the adventurous one among them.

viz., भीमसेन. VI, 11, 1-2 परस्परयोः अधिप्रेषः (taunt) तेन परुषः (harsh) वाचा कलहः तेन प्रस्तावितः (commenced) घोरः (terrible) सग्रामः याभ्यां तौ परस्पर.. . घोरम्भ्रामौ-बहु० विविधेन विभ्रमं श्रमिताभ्या गदाभ्या परिभासुरौ भुजौ दण्डौ इव ययोः तौ - with their staff like arms (long arms) shining brightly on account of their maces made to move round in wonderful (विविध) revolutions (विभ्रम-जाली एकेनचन). The two began to move about in circles - obviously to save themselves from the strokes of the opponent. VI, 11, 3-6 पाञ्चालक says at this juncture he was sent with a message to His Majesty युधिष्ठिर by the divine discus-bearer (चक्रं पाणौ यस्य म.—कृष्ण.). Were भीमसेन unsuccessful in finding out दुर्योधन great would have been the disaster that would have befallen them all. 'Now that Bhīmasena has found out Suyodhana, your honour may regard (परिक्लृपतु) the surface of the earth [in its entirety] to be free from opponents (lit., thorns निर्गतः कण्टकाः thorns' यस्मात्तत्). Let festive celebrations (समारम्भाः) worthy (उचित) of the prosperity (अभ्युदय) be commenced'

(12) Construe : ते राज्याभिषेकाय रत्नकलशाः सलिलेन पूयन्तां, कृष्णा बल्यन्तचिराद्विस्ते कपरीवन्धे क्षणं करोतु च । शतबुद्धारभासुरकरो क्षत्रमुनीच्छेदिनि रामे कोषाग्ने वृकोदरे च आजौ परिपतति [स्ति], सशयः कुतः । (शार्दूलविकीर्णम्).

रत्नैः सन्विताः कलशाः jars studded with gems are रत्नकलशाः. They are to be filled with water for the coronation (राज्याभिषेक) of युधिष्ठिर. Let कृष्णा i. e. द्रौपदी celebrate the festivity (क्षणम् उत्सव करोतु) in the matter of tying (बन्ध) of her braid (कपरी=वेणी) given up altogether (बल्यन्तम् उच्छेदिते) for long (चिरम्). The author is busy bringing out the importance of the change he has made in the account of Bhīma's resolve to kill the enemy. So long as his vow was not fulfilled द्रौपदी was to have kept her hair undecorated. कृष्ण means now this is not necessary. Bhīma's success is a matter of a few moments. VI, 12, line 2 is connected indissolubly with the title of the play.

कपरीवन्ध-वेणीन्दार. This would, under the circumstances, narrated so many times in the play be a veritable festivity (क्षणः) to द्रौपदी, for a long period (चिरम्) and altogether abandoned that she had the toiletting process. When राम (i. e. शत्रुघ्न) the destroyer (उच्छेदः शीघ्रयय) of the trees in the form of katriyas, with his hand (कर) shining with the sharp (साल) axe (बुद्धार) has descended (परितानि) on the battle-field (आग्नि m. lit. battle) and when भीम blind through rage has done the same, whence is [there

any room for] doubt (संशयः) [regarding the outcome of the fight]?" रामे वृकोदरे च आजौ परिपतति कुतः संशयः । Here कुतः संशयः is the common predicate of the clauses रामे परिपतति and वृकोदरे परिपतति. The अलंकार, therefore is दीपक. As 'कुतः संशयः ?' is a rhetorical question, there is प्रश्न अलंकार too in the verse as evidently कुतः संशयः = न संशयश्चेद्भवति । Bhaṭṭa Nārāyaṇa's repeated reference to परशुराम and the end he put to क्षत्रियस can hardly be casual in nature. Here he mentions परशुराम to bring out the greatness of भीमसेन, though the latter is a क्षत्रिय himself. Of course, here a tribute is paid to the valour of भीमसेन which is as great as that of परशुराम. Probably the reason that made भट्ट नारायण delineate भवन्त्वामन् as a noble warrior and the reason which prompted him to return again and again to परशुराम as the standard of comparison in regard to bravery is the same. VI, 12, 12 . It is difficult to say what kind of tears arose in द्रौपदी's eyes (स्वाप्नम्). It is wrong to say that they were tears of grief. She says 'when the divine lord of the three worlds says so, how can it be otherwise?' They must therefore, be tears of joy. Yet even at the moment that prospect of the wrong being soon avenged presented itself to her mind, Draupadī must have remembered the humiliation she was subjected to in the assembly of kings. There was definitely an element of grief too in the tears. स्वाप्नत्व of द्रौपदी, therefore, is her having tears of grief as well as joy, though the latter subsequently predominate VI, 12, 3 A careful student of Kālidāsa's S'ākuntala would not fail to note that this passage put into the mouth of Pāncālaka is an echo of a similar one in S'ākuntala Act IV : काश्यपः— वत्से यथातेरिव शर्मिष्ठा भर्तुर्विदुमता भव । कुत त्वमपि सम्राज सेव पूरुषवाप्नुहि ॥ and गौतमीः— भावन् वरः खल्वेव न आसी । (भवन् वरो स्तु एते । न भासिता । ) The change made in the phrase is only such as is required by the difference in the context. काश्यप's wish is 'वरः'. कृष्ण's is 'आदेशः'. The common point is that neither काश्यप nor कृष्ण expressed what may be termed as a pious wish. Their utterance had a greater sanction behind it. In S'ākuntala it is the तपस्या of a sage. In the वेणीसेदार it is the divine powers of कृष्ण who already is 'त्रिभुवननाथ' and 'भक्षुरनिषूदन'— i. e. destroyer of demons i. e. of anti social elements of organised villainy as we would put it to day. Incidentally भक्षुरनिषूदन reminds one of "विनाशाय च दुश्मताम् । ...समवाप्ति युगे युगे ॥" That भट्ट नारायण regards कृष्ण as the incarnation of

the highest is clear But he is making द्रौपदी, बुधिष्ठिर, भीमसेन and मद्देव too regard him as भगवान् as a careful study of the Ven'samhāra would reveal For instance the very next sentence i. e. VI, 12, 4 'who ever would doubt what has been sent as a message (instruction) by the divine one?' VI, 12 5-7 बुधिष्ठिर orders कञ्चुकी to do the needful VI, 12, 7-15 संविधानृणां पुरस्सरा O you leaders of those who make arrangements i. e. masters of ceremonies. 'मुनयो बलपूर्णं परिश्रेयं तन उत्तीर्णं कौरवाणां कौरवकृतं इत्येवं परिभव एव मागर येन म—बहु० नितरां व्यूढं दुर्वहः प्रतिज्ञाया भाट. येन म.—बहु० । प्रभञ्जन—hurricane दुःशाम्नस्य उरस्थं तस्य विदहने (tearing) नरसिंहस्य— who is the Man—Lion (the fourth incarnation of the Highest) in the matter of tearing the broad chest of [हिरण्यकशिपु in the form of] दुःशाम्न दुर्योधनस्य ऊरु स्तम्भौ इव तयो भजेन विनिश्चितं विनयं यस्य । प्रभञ्जनस्य बायो अपत्यं पुमान् प्रभञ्जन । स्नेहेन पक्षपातः यस्य तत् स्नेहपक्षपाति तेन स्नेहपक्षपातिना मनसा with a mind falling on the side of, partial to, favourably disposed towards Vrkodara through affection (स्नेह) for the latter (आकाश) — the stage direction indicates that the words of कञ्चुकी are heard by persons not very far away from him, though not within sight of the spectators — आकाश literally means 'in space.' Those people have made a reply to कञ्चुकी which he reproduces after having prefaced it with 'किं श्रूय— (what do you say?—) 'why don't you see that which has been started on all sides, even to a greater extent [than required strictly by the command of His Majesty]?' 'अनुत्पन्निकरिता हि प्रकाशयति मनोगता स्वामिभक्तिम्।' is one of the good generalisations in the Ven'samharam 'The state of being one who does what is beneficial (हित-कारि-ना) even without being [specifically] told (न उक्त, अनुक्त—अनुक्तस्य हितस्य कारिणा) throws light on (प्रकाशयति), is an eloquent testimony of, devotion to the master (स्वामिभक्तिम्) contained in the mind (मनोगताम्) This is the Chamberlain's appreciation of the readiness with which, the enthusiasm with which, they carried out the behest of बुधिष्ठिर actually doing much more to celebrate the festivity of भीम's victory that was not far off VI, 12, 16-19 बुधिष्ठिर sends कञ्चुकी and पाञ्चालक away with an order to the former that पाञ्चालक be given a reward as he had brought a good news प्रियं रत्नाप्यतीति प्रियरत्नापक पारि-लोचिक that which causes an all-round (परित) satisfaction or joy (तोष) — a reward. VI, 12, 23 25 द्रौपदी wants to know why भीमसेन gave such a choice to the evil behaved दुर्योधन "If the latter were to choose fighting (म्यान) against either of



the sons of Mādrī ( i. e. मकुल and सहदेव ), there would befall [ on us ] a great calamity ( अत्याहितं भवेत् )". VI, 12, 26-31 युधिष्ठिर is the mouth-piece of the author of the play Though द्रौपदी has made the query, भट्ट नारायण knew well enough that his readers or the spectators of the performance of his play would like to know the reason prompting भीम to make the offer to दुर्योधन. इताः सकलं मुद्धः बन्धवः वीराः अगुजाः राजन्दाः ( rulers ) यासु ताः हनमल्लः. राज-याः एकादशाक्षौहिण्य इष कृतवर्मा अश्वत्थामा शेपः. यासां ता — । Thus is दुर्योधन 'अबान्धव' without a relative, शरीरमात्र विभवः. (riches) यस्य स — । having his person as his riches. Perhaps ( कदाचित् ) he will have his pride given up ( उत्सृष्टः निजमिमानः. येन सः ). In that he would throw away ( परित्यजेत् ) his weapon ( भायुधम् ), or repair ( गच्छेत् ) to a performance-grove ( तपोवने ), or beg for ( यचित ) peace ( सधि ) through this father ( पित्रमुक्तेन lit. by the mouth of his father ) Under this circumstance ( एवं सति ), the heavy [ responsibility of carrying out the ] vow would be left far behind ( दूरम् अतिक्रान्तः lit. crossed a long way off ). The same would be the case with 'victory over all enemies.' This prompted भीमसेन to give the terms to दुर्योधन.

( 13 ) Constue: क्रीडोदगूर्णमस्य मारुतः सरयः रणे (कोऽपि) सत्त्वं न अस्ति । कौरव्ये पुनः यथा देवे क्षीरिणि इदं कृतहस्तता । उदतपतंराराधूनक्षिणीनागाय मे वत्साय स्वस्थि अस्तु । सुयोधनेन तस्य, इतरपां न पृथ, समरम् [ अह ] शङ्के । ( शाईलविनी-जिन् ) .

In the verse युधिष्ठिर gives the reason why he anticipates a battle between भीमसेन from among the पाण्डव and दुर्योधन. 'There is none similar ( समानः ) to the son of wind ( मारुते- gen sing. of मारुति. ) who has held aloft ( उद्गृण्ण p. p. of उद् + गृह् + गृह्ते ) his mace in anger. As in the divine plough bearer ( क्षीर a plough + इव क्षीरी = बलराम ), there is again the state of being skilled ( कृतहस्तता = कृत इत्या यस्य सः तस्य भावः ) in the descendant of Kuru ( i. e. दुर्योधन ) [ In other words भीम and दुर्योधन are worthy rivals of each other ]. In line 3 युधिष्ठिर expresses his pious wish for his younger brother : 'let it fare well with my brother, the elephant ( गजः ) to the lotus plant ( नलिनी ) in the form of the insolent sons of वृत्राश्रु ( उद्धताः धान्तरात्राः एव नलिनी तस्या. नागः हन्ती ). I anticipate ( not without natural apprehension because of my affection ) ( शङ्के ) his fight with Suyodhana, not at all of others". VI, 13, 1-2 With the stage direction नेत्र्ये begins another scene in this act. १३३३३३ - may do honour i. e. my help. नलिनीय छायादाः च पयानेन by giving water and shade. VI, 13, 3-9 युधिष्ठिर orders कम्पुजी

to see who has arrived At His Majesty's command a visitor is ushered in VI, 13, 10 This latter is a *demon* named Cārvaka. [As is clear from what follows he is दुर्योधन's friend] He has put on the garb (वेष) of a sage (मुनि) VI, 13, 11-13 The आत्मगत or soliloquy of the demon is very *marvelous*, particularly the words 'पाष्टवान् बन्धवितु भ्रममि' This should have been left to the readers to infer As he draws near the king - VI, 13, 14 all rise to show their respect for the sage He is taken to be a sage by them all VI, 13, 14-18 the customary politeness is exchanged between the visitor and the host VI, 13, 19 Occupying a seat, the 'sage' tells the king to be seated VI, 13, 21 Chamberlain enters He holds a pitcher (पट्या) full of water in his hand. शिशिर cool सुरभि-fragrant. पानभाजन — drinking vessel or bowl also has been brought VI, 13, 23 उदन्वावा वृष्णावा प्रतीकार. counteracting : e. quenching of thirst निवन्वावा — let be carried out. निवन्वावा उदन्वाप्रतीकार 'is the version in language used in the palace of the plain 'पायतां परमिदम्.' VI, 23, 14 The demon has begun his game. You are a क्षत्रिय, I think VI, 13, 26-28 The conclusion follows you must every day be losing in battle many relatives I can't accept water from you [Orthodox Hindus even to-day don't eat or take water at the house of a person who has lost his relatives till the time that the latter is observing *śrāda* or impurity due to death having taken place]. Shade (छाया) and the cool breeze (मरुत) would remove my fatigue विगतं क्लम यस्य ■ विगतक्लम — बहु० VI, 13, 29 30 द्रौपदी orders her maid-servant to fan (वीज्) the sage ताडकन्त — a fan VI, 13, 32 The demon plays his part well 'Such a courtesy (स्मृदाचार) is improper in regard to us' VI, 13, 34-36 The demon has come to the point. 'I move about the Kuruketra to watch the duel of great katriyas' And after this comes his shocking statement 'by reason of the autumnal sun, without having fully watched the mace fight between Arjuna and Suyodhana, I have returned (आगत भवि lit 'I have come)' VI, 13, 39 The 'sage' objects (क्षमयाक्षिपति) to the chamberlain's 'correction' 'say between Bhīma and Suyodhana' VI, 13, 40-43 Yudhisṭhira, full of affection for his brothers is already upset and he is very eager to know from the visitor what happened in the mace fight between Arjuna and Suyodhana. VI, 13, 45 भीमसुयोधन-या गदापुष्ट the sage is वृत्त — a matter of the past VI, 13, 46 when an

eye witness tells that fight between भीमसेन and दुर्योधन is over, VI, 13, 47-54 युधिष्ठिर and द्रौपदी fall into a swoon. The Chamberlain and the Ceti restore the king and the queen to consciousness. The demon pretends not to know युधि० and द्रौपदी and on the Chamberlain's acquainting him with who they are, he exclaims 'o a very terrible thing has been done by me' meaning he ought not to have disclosed this to युधिष्ठिर and द्रौपदी near relatives of भीम. नर क्षतिं हिनस्ति इति मृशंसः — cruel, one who kills men. VI, 13, 55 द्रौपदी falls into a swoon again. Her 'ह नमः भीमसेन' is significant as it shows how near she held भीम to her heart.

(14) Construe. अस्मिन् पदे संदिग्धे एव [विषमामे] युधिष्ठिरः दुःखम् आस्ते । वत्सस्य तत्र निश्चिते [सति] अयं प्राणत्यागात् सुखी [स्यात्] । (पथाववत्रम्).

While yet this word (इति) is ambiguous (संदिग्धे) : e. though it does not definitely state that my dear brother has been slain by the enemy, युधिष्ठिर is experiencing agony (दुःखम् आस्ते). When the truth (तत्त्वा) about my dear brother will be ascertained definitely (निश्चिते), this one [meaning himself] will be happy by giving up life (प्राणत्यागात्) " VI, 14, 1 The audience can appreciate 'अयमेव मे यत्नः' of the demon who has already disclosed his identity to them. 'न युक्तं ... वित्तरेण आवेदयितुम् ।' is another apt generalisation in the play. 'It is improper to describe in detail (वित्तरेण) the calamity (व्यसनम्) of a relative.' VI, 14, 4 युधिष्ठिर has lost all courage and is shedding tears.

(15) Construe. संक्षेपात् वा विस्तरेण वा [हे] मह्यम् सर्वथा कथय । वत्सस्य किम् अपि श्रोतुं मया एषः क्षणः दत्तः । (पथाववत्रम्).

'Whether in brief (संक्षेपात्) or at length (विस्तरेण) do, O Brahman, tell by all means (सर्वथा) Here the moment has been given by me to listen to any thing [what so ever] about my dear brother. "

(16) a- Construe. कौरवभीमयोः गुरुराशोरध्वनौ संयुगे-

'In the battle (संयुगे) between कौरव and भीम, where a terrible or dreadful noise, was there because of the heavy maces' VI, 16a, 1 द्रौपदी is too eager to know the sequel. VI, 16a, 2 The demon is not content with the distress he has given to the king and the queen. He wants to remove their consciousness. With that motive he continues the narration—

(16) bcd- Construe. सीरी क्षत्रम् आगतः, तस्य अग्रतः सज्जः चिरम् अभूत् । इतिना तु प्रियशिष्यान् आलम्ब्य रहसि संज्ञा आहिता याम् आस्तां कुरुक्षेत्रः ॥ नासकारी प्रविवृति गतः । (गर्दभविजोत्थम्).

Balarāma (भीम) came (आगन् ) quickly (मत्सरन्) In his presence (तस्य पुरतः) the fight (सङ्ग्रहः) took place (अभूत्) for a long time (चिरम्). But (तु) by the one with the plough (इह + इन्) [is his weapon], having resorted to (आलम्ब्य) the state of [दुर्योधन's] being [his] dear pupil (प्रिय-शिष्य-ताम्) a hunt (संज्ञा that by which one knows well) was secretly (रहिते) given [i.e. not in words but by some characteristic movement of the hand, or may be by means of a significant glance etc.] - having secured (यान् आस्राज्) which the best among Kurus attained counter-doing (प्रतिहृत्वा गन्) i.e. had himself avenged on दुर्योधन's enemy (दुर्योधनस्य अरौ भीमे). The last phrase is deliberately left ambiguous. It suggested to युधिष्ठिर and द्रौपदी that Bhīma was no more. If भीम killed दुर्योधन, प्रतिहृत्वा by दुर्योधन against him could be nothing else but भीम's slaughter VI, 16, 1-6, युधिष्ठिर says only 'alas o dear Vrkodara' and faints द्रौपदी recalls many things भीम had done for her मम परिमलम् प्रदीकारे परित्यक्तं नापि येन वत्सल्युन्मी । भीम was destroyer of the demons ऋषासुर upto जराक्ष्ण मौगन्धिकाया आहरणम् is bringing the fragrant lotus from Kubera's garden as Draupadi wanted it The lotus had a divine fragrance. चातुकार. lit. 'one who speaks agreeably, flatteringly' It seems that मद् नारायण takes this in the sense of one who acts agreeably so that the whole phrase means o you who acted agreeably by bringing the Sau-gandhika [for me from Kubera's garden] VI, 16, 7-9 The कञ्चुकी is full of tears on seeing both युधिष्ठिर and द्रौपदी lose their consciousness through grief भीममेव is the प्रलम्बम् i.e. hail shower to the lotus-plant (वसन्तिनी) in the form of the group (कुल) of the sons of धृतराष्ट्र This is one more परम्परितरूपक of which मद् नारायण seems to be very fond The Chamberlain requests the sage too, besides the cetl, to console the king. VI, 16, 10 The demon's स्वभावः is in keeping with his nature I shall console (आश्रयामि = आश्रययिष्यामि) to cause to give up life (प्राणान् परित्याजयिषुम् - this last being mimetic from the causal of परि + त्यज्) VI, 16, 10 क्षणम् एवम् for a moment as there is a remnant (शेष) of the story VI, 16, 12-14 Both the king and the queen recover consciousness They want to know the remaining part of the story VI, 16, 16-22 वीरसुखा गति गत is euphemism for 'मृते' मम यथा तथा क्षलितं that which had fallen copiously नाप्यम् tears. प्रलम्बं च क्षतं blood that had just begun flowing तस्य द्रव्या (mass) चर्वितान् - smeared with a mass of fresh blood. सभावुम् इच्छु = चर्वितुम् - desirous of making

peace भ्रमिता च असौ यदा च तस्या शङ्खार (whiz) तेन मूर्च्छित प्रवर्धित गम्भीरस्य वचनस्य ध्वनि यस्य तेन बहु० - [ by Kauravaraja ] the sound of whose grave words was intensified (lit increased) by the whiz of the mace which was whirled (भ्रमिता) तृतीय ते अनुज evidently अनुज here But he is बुध्निरस्य द्वितीय अनु-ज अवृत्ति not skilled उपेक्षमाण—one who anticipates अनुपक्षपाती देवकीपुत्रु द्वारका नीत=अनुपक्षपातित्वात् वृष्ण द्वारका नीत । कामपाठ 1 ॥ बलराम did not like कृष्ण ॥ being there as he would in that case have helped अनुज in a way so as to get rid of दुष्योधन VI, 16, 23 गण्डाव परिहृतता तदा एव As soon as you gave up your Gandiva bow वृकोदरस्य अनुगमनस्य पदवी track path was adopted (प्रतिपत्ता stepped on to) by you For अनुज to give up his bow was the same thing as to court death But here courting death was going to be helpful to अनुज in following the path of his brother भीमवेन हृदयम् उत्साहविधौ shall cause the heart to cheer up VI, 16 26-28 द्रौपदी has practically become demented Thus she addresses भीमसेन न युक्त 'etc' Your younger brother : e अनुज is not trained in using a mace It does not behove you to remain indifferent (अपेक्षितु) in regard to him VI 16, 30-32 युधि० can not hear the story any longer He speaks to his departed brother recalling all he did for युधिष्ठिर मम शरीरस्य स्थिते विच्छेद तेन वातर (apprehensive) अतुगृहविषय एव समुद्र नस्य तरण (crossing) वानपानन (boat) is a परम्परितरूपक—So is सुयोधनस्य अनुजा एव कमलिनी (or अनुज दुःशासन एव कमलिनी) तस्या कुञ्जर (elephant)

(17) Construe [हे] वस निरञ्जस्य दुरीदरव्यसनिन मे दासता तदा ममददि पापुतदण्ण स्वया मद्भक्त्या अङ्गीकृता । मया अधिक्र नाम किं तत् स्वयि अपकृत यत् अद्य भनाथम् अथान्वये मा सपदि त्यक्त्वा (स्वया) (गम्यते) ते प्रीति सा अधुना क्व [वर्तते] । (चाटुलकिनीग्निम्)

अपहतम्) ■ it that has [now] been done by me to you that to-day you are departing having left me with out a protector, without a relative, all too suddenly (सुदृढि) Where is that wellknown (स) affection (प्रीति) of yours [for me]? This is one of the many verses showing how भट्ट नारायण excels in the delineation of pathos VI, 17, 1-3 द्रौपदी recovers consciousness and asks युधिष्ठिर 'what is this?' Yudhishtira's answer is contained in—

(18) Construe कीचकनिपूदन बकहिडिम्बकिर्गिरा मदान्मगधाविपदिरदसधि मेदागनि तेन गदापरिषद्भोभिना मुज्युगेन अन्विन स ते प्रिय, मम अमुज, अर्जुनगुरु किल अस्त गत । (पृथ्वी)

मदन अन्य कथानाम् अधिप एव द्विरद तस्य रुवे भेदे अगनि वज्रम् is an example of परस्परितरूपक. Bhīma is *identified* with the thunderbolt (अगनि) in the matter of breaking the joint (रुधि) of the elephant (द्विरद) in the form of the lord of the Magadha territory, blind through pride. मन्थ विप एव द्विरद gives rise to भीममेव एव अगनि मुज्युगेन अन्विन = मुज्युगेन युक्त possessed of a pair of arms. The fourth line is more significant than may appear Bhīma was Draupadī's प्रिय (loved one), युधिष्ठिर's younger brother, Arjuna's elder brother—and all the three, therefore, have sustained a heavy loss. People say (किल), he has departed (lit set अस्त गत like the sun at the end of the day) VI, 18, 3 5 त्वया किञ्च *indeed* by you i.e. it seems you have forgotten that by you my hair have to be tied up (स्यमित्या potential participle from सृ + धृ) 'न युक्त शिथिलवितुम्' । '—one of the happy sentences having the ring of a proverb that भट्ट नारायण has written 'For a brave katriya it is not proper to be slack (शिथिलवितुम्—lit to loose firm grip over, to make loose) in respect of what has been declared as a vow (मतिदातम्)' Draupadī imagines Bhīma is going ahead. So her request 'wait (प्रति पश्य) for me (माम्) so that I shall just (यावत्) draw near (उपस्थासि)' । She faints away VI, 18, 6-9 युधिष्ठिर imagines पृथा to be not very far away from him and addresses her This ■ a complaint against her son His मनुदाचर 'courteous conduct' is found fault with By विपरीत लक्षणा 'स्मृदाचार = अस्मृदाचार' He next speaks to भीम imagined to be there before him 'what total change (विपरीत topsy turved, gone the other way round, altogether changed विशयेन परित इह — तस्य भाव वैपरीत्य) has in this much period of time (एतद्वत्ता कालेन) been seen in you by people—in you who have turned out to be short-lived? The idea is those possessed of excellent qualities die young युधिष्ठिर recalls how भाम

ever had his *own* way of looking at things and rarely agreed with others. Now that he has died young, according to popular notion, he must have developed some altogether unexpected and new qualities — contrary to his nature so far known (वैपरीत्य is such a total change for *better*, in this context) अथवा changes युधिष्ठिर's line of thinking. Why ask what has been seen by people I *myself* have seen a good deal (बहु).

(19) Construe : करदीकृताखिलनृपां मेदिनीं मे दत्त्वा यत् कञ्जसे, यत् धूते मवा पणीकृतः अपि हि यत् न हृष्यसि प्रीयसे च, मम स्थित्यर्थं मत्स्यराजभवने यत् सुदर्ता प्राप्तः असि, पत्नानि [ हे ] वत्स, विनश्वरस्य ते विद्वानि सहसा दृष्टानि । (शादूलविक्रीडितम्).

“ That (यत्) having made over (दत्त्वा) to me the earth all (अखिल) kings (नृपाः) in which were made givers of tribute (lit. tax कर) [ न करदाः अकरदा, अकरदाः करदा सप्यमानाः कृता. करदीकृताः, करदीकृता. अखिला. नृपाः यस्याः यस्या वा — ताम् मेदिनीम् ] i. e. my vassals you *blush* (कञ्जसे) [ instead of giving yourself airs, or being proud ], that in gambling even when you were made a stake (पणीकृत. — that is treated as chattel) by me you did not get angry (न हृष्यसि), instead you were pleased (प्रीयसे), that at the palace of the king of the Matsyas you accepted the state of being a cook (सद्व — a cook) for [maintaining] my position (मम स्थित्यर्थं) — these o dear brother were the signs seen suddenly (सहसा) by me — signs of you extremely (वि) exposed to destruction (नश्वर — perishable). ” VI, 19, 1 युधि० recalls that the sage is there and speaks to him. ‘What do you tell’. and repeats VI, 16. VI, 19, 2 The demon (disguised as a sage) says ‘this is this’ i. e. Balarāma gave a hint to Duryodhana who avenged himself on Dus’s’āsana’s enemy i. e. Bhīma. VI, 19, 3 युधि० fies upon his fate. He next apostrophises Balarāma,

(20) Construe : ज्ञातिप्रीतिः मनसि न कृता क्षत्रियाणां धर्मः [मनसि] न [कृताः], अनुजस्य अर्जुनेन रुढं तत् सख्यम् अपि न गणितम् । शिष्ययोः स्नेहबन्धः कामं तुरयः भवतु, अयं क. पन्याः यन् मन्दभाग्ये मयि ह्यस्य विमुखः असि । (मन्दक्रान्ता).

‘By you was not thought in your mind (मनसि न कृता) affection for relatives [ — otherwise you would not have behaved as you did ] Duty of a *kātraya* viz., remaining neutral when two warriors are fighting too was not thought of. The friendship with Arjuna of your younger brother that is developed (रुढ) — that too has not been counted. Granted that your bond of affection for the two pupils ‘भीम

and दुर्योधन' has to be equal — let it be. But as you actually helped दुर्योधन 'what path is this [you have resorted to] (कोऽयं पन्थाः) that you are averse (विमुखः असि) to me, dull (or slow) — fated that I am? VI' 20, 1 युधि० approaches द्रौपदी and asks her 'why are you thus deceiving (अति+मुषस्ते) me?' When you faint, you are not required to suffer pain like me. Let us be having equal amount of grief' is his proposal VI, 20, 10-18 द्रौपदी regains consciousness but she is in the same mood viz., of addressing भीम- 'दुर्योधनस्य हर्षिणेण आर्क्षेण हस्तेन दुःशासनेन विमुक्त मे केशहस्त नाथ बभूव ।' She then speaks to शुद्धिमत्तिका reminding her that it was in her presence that this was promised by my lord' (Reference is to Act I ) Next she bids the Chamberlain bring wreaths of flowers and arrange the braid and do the divine Narayana's bidding अथवा — she realises her mistake सततया मया किं भणितम् — what did I tormented by grief say? She resolves to follow her lord to the next world. Hence ■ युधि asked to enkindle the pyre (चिता) क्षुण्णमर्मम् अनुबध्नन् pursuing the duty of a *katriya* नाथस्य जीविनहरस्य अभिमुक्तः भव face the person who deprived my lord of his life Or (अथवा) do as you like. VI, 20, 19-20 युधिष्ठिर approves of द्रौपदी's proposal चिताया रुचिभाग distribution of ■ giving or providing pyre to her युधिष्ठिर changes his mind and says a bow is not necessary

(21) Construe . तस्य एव दहरोधिरिक्षितपादलार्क्षा गदाम् आदाय, चापम् अप विध्य भ्रातृप्रियेण अनुनेन सयति यत् अद्य कृतं तत् एव मम अपि हि श्रेयः, जयेन कृतम् । (वसन्तविश्रवा).

"That which was done (कृतम्) to-day (अद्य) in battle (सयति), by Arjuna, to whom his brother is dear (भ्रातृप्रियः), with its having thrown away (अप+विध्य) lit to pierce, cut off, absolute is अपविध्य) his [own] bow [and] having taken (आदाय) the mace (गदाम्) with its parts (अङ्गानि) red (पाटल) by the blood from just his (Bhīma's), body — just that (तत् एव) is for my good (श्रेयः) away with (कृतम्) victory (जयेन) "

युधिष्ठिर thinks it is the right thing for him to follow in the foot steps of Arjuna who threw off his bow and took भीम's mace. Arjuna did so as he was भ्रातृप्रिय (भ्रातृप्रिय यस्य सः or भ्रातुः प्रियः) Arjuna knew well enough that with the mace as the weapon to be used against the ene my Duryodhana, he (Arjuna) had no chance of securing victory and yet he took the mace of Bhīma. For me too taking that mace as my weapon ■ the right thing Away with victory [which is worth noth



ing in the absence of वत्सवृकोदर] VI, 21, 1-2 The demon seizes the opportunity 'If your mind (चित्तम्) is averse to victory over the enemy, give up life here or then or anywhere (यत्र, कत्र वा) It is no use (व्या) going there [to the battlefield] Obviously the demon was apprehensive that युधिष्ठिर's going to the battle-field would enable him to know the truth Thus cleverly does the demon say that going was in vain for युधिष्ठिर when in fact it would have been निरपेक्ष (व्या) or why disastrous to him (बाधाक) VI, 21, 3 The Chamberlain has not known the identity of the 'sage' And yet he is shocked to hear him say to His Majesty Yudhis'thira 'यत्न त्वं वा प्राणत्यागं कुरु Hence his (कन्वुविन्'s) remark—'Your heart is like that of a demon, — lie upon you o sage (विद्महे सुते) VI, 22, 4-7 Naturally the demon is afraid whether he has not been known by the Chamberlain, as is clear from his स्वप्न He hurries to explain openly 'I say so, avoiding (परिहरन्) the hearing of another undesirable thing (अनिष्टस्य भयम्) on the part of this royal sage The suggestion is that between अर्जुन and दुर्योधन, the former was bound to lose not only the fight but but his life, as Arjuna had no strength with the mace as the weapon VI 21, 8 Yudhis'thira is too full of grief to suspect the sage' So he congratulates the 'great sage' on what he has done. 'Very affectionately have you spoken': i. e. your words are an eloquent testimony of the affection you have for me VI, 21, 9 The devoted old Chamberlain, however, cannot bear the idea of युधिष्ठिर who is इव इ. = His Majesty and only a bit less (यत्न) than the divine beings (देव), giving up his duty peculiar to a क्षत्रिया (क्षत्र धर्म), even as does an ordinary (प्राज्ञ) person किं नाम—why pray or why indeed The devoted old servant indicates politely but firmly his disapproval of what युधिष्ठिर has decided. As a क्षत्रिय, युधिष्ठिर ought to fight against the enemy to the bitterest end. प्राज्ञ—one who is as he was by nature (प्राज्ञ) — contrasted with स्रष्टा—one who has received the benefit of good training one who is polished.

(22) Construe पश्यन्नास्मिन्महामुनिं विद्वन्महामुनिर्वाक्यमिदं क्षितिकृत्प्रमथ्येष्टमासीत् तर्हि भीष्माकुली, तयो निधनं कृतार्थं सिपुं च द्रष्टुं न श्यामि। (वल्गु-निष्ठा)

'I shall be able (—श्यामि) युधिष्ठिर says to the Chamberlain to see (द्रष्टुं) the two (तौ) Bhīma and Arjuna with their

staff-like (ः e. long) arms as plump as a [city's] bolt (परिष) [I. = bolt that secures from within the main gate through which entrance into the city can be effected] and those who have shown (दर्शित — p p p of the causal of दृश् to see) the essence (सार) of their valour (वीर्य) in the city (पुर) of the lord of wealth (विश्वेयः कुवर) and S'akra i. e. Indra, respectively Allusion is intended to be made to Bhīma's exploit of taking away the Saugandhika lotus for Draupadi from the lake out side कुरु's city (vide 'दौर्गन्धिवाहरणवाहक' at VI, 16, 5 above) and to अर्जुन's killing the demons called निवाणकन्धव after having gone to Indra's capital and learnt from him the use of some missiles Bhīma killed many Yakṣas and Arjuna many demons and [I shall be able to see] the enemy (रिपु) of the two, feeling himself to be one who has attained his goal (इह अर्थं वेन सः कृतार्थं = कृतकृतः) As there is the order वितेय-रुक्-पुर I. e. वितेयपुर, -रुक्पुर followed by भाम-अर्जुन there is a respective construction in the verse and it thus is an instance of the यथासंख्य अव्यय नम and अर्जुन, युधिष्ठिर anticipates would be struggling hard (प्र+वि+बन्धनार्थ) i. e. in the throes of death on the surface of the ground (क्षितिदृढे) VI, 22, 1-2 मम दुष्ट faulty नय (bad polity नय = राज्यव्यवस्था) तन प्रसा शीघ्रा (pitiable) दद्या यथा सा मनुजप्रसादा-यदद्या- vocative is मनुज दत्त युधिष्ठिर who is in a penitent mood now realises that his polity was defective, that the enemy ought to have been treated as Bhīma would have wanted him to be treated. 'महितीं प्व वन्धुवनं संभावयाम' is euphemism for 'together shall we burn ourselves', 'यथा सूर्यप्लवे पक्व' 'as the fire gets enkindled is there already VI, 22, 6-9 द्रौपदी wants to lose no time in meeting her lord in the yonder world. As she looks on all sides, perhaps for the first time she realises none obeys her or Yudhiṣṭhira. But this disobedience on the part of people she ascribes to the absence of her lord 'कन न काङ्क्षि न यत विना महाराजस्य वचनं करानि' — 'how in the absence of my lord none carries out His Majesty's order' is a passage which has more in it than meets the eye. The implication is so long persons obeyed Yudhiṣṭhira because Bhīma was there to see that none dared disobey his elder brother This throws light on the answer to the question 'who is the hero of the Venīsaṃhara?' The heroine states in an unambiguous manner that it is अर्जुन. The next sentence is in the same strain 'That very royal family (रजसु), even servants avoid, on

being deprived of you' What mattered most was being भीमसेनसहित So long as it was भीमसेनसहित, the राजकुल attracted persons towards it But now that Bhīma is not there, even servants are avoiding it This is proof positive of the supreme importance attaching to Bhīmasena VI 22, 10 The demon appreciates द्रौपदी's resolve saying that following the husband in death (पत्यु अनुमरणम्) is worthy (सदृश) of brides i. e. ladies of the भरत family VI 22, 11-12 युधिष्ठिर requests the 'great sage' to do him an obligation by giving fuel, as none else listens to him VI, 22, 13-14 The demon is clever enough to know that a sage would not do so At heart he is satisfied that both युधि० and द्रौपदी will throw themselves into the pyre 'So without being detected shall I enkindle' he says Openly, however, he tells युधिष्ठिर that he (राक्षस) cannot remain there only and goes out VI, 22, 17-24 युधिष्ठिर tells द्रौपदी about his resolve to depend on himself and as there is a blast (निर्घोष) of a conch heard, द्रौपदी urges युधि० to finish everything before another disaster befalls them in the form having to learn something unwelcome VI, 22, 25-26 All walk round युधिष्ठिर asks द्रौपदी to send some message to mother कुन्ती and her, (द्रौपदी's) co-wives VI, 22, 30-32 In the message द्रौपदी has decided to send to 'mother' (i. e. Kuntī) she speaks of Bhīma as Kuntī's middle son who had secured victory over demons such as Baka etc the message is 'he has departed (गत) to the other world, through partiality for me' (i. e. Draupadī). While trying to avenge the wrong done to her, Draupadī has learnt from the Carvaka, Bhīma was killed. Draupadī uses the self-condemnatory phrase 'इहाशाया मम पक्षपातेन' 'out of partiality for me with my hope smashed' She means she is very unfortunate Otherwise Bhīma would not have been required to lay down his life in the effort इहा भाशा यस्या सा इहाशा - बहु० In verse 23 a couched युधिष्ठिर's message to Kuntī to be conveyed to her by युधिष्ठिरिका

(23) Construe : येन तत्र जतुवेदमनि दीप्यमाने [सति] युज्यो बलेन मुने सह निर्वाहिता असि तस्य [ति] प्रियस्य बलि तनुवस्य पापं मे आरयामि, अन्य ईदृक् कथं कथयेत् । (वसन्ततिलका)

The verse refers to Bhīma's feat of having safely carried कुन्ती along with her sons to a place of safety when the lac mansion in which they were housed by the कौरव with the purpose of having burnt

them down to ashes युधिष्ठिर euphemistically says 'I am conveying (आख्यायि) the evil (पाप) of that son of yours *dear* (प्रिय) and *strong* (बलिनम् वरुण अस्य बलि इति) पापम् = मृत्यु, भवमानम्. Another person (अन्य) would find it difficult to tell you (this lit. how would another tell you such a news?) Like द्रौपदी, युधिष्ठिर too blames himself अन्य क्व कथयेत् = नैव कथयेत् 'I have this distinction, that I am conveying such unwelcome news to you' VI, 23, 1-4 युधिष्ठिर entrusts to the Chamberlain the work of conveying a message to सहादेव. The latter is the youngest among पाण्डव, younger of Mādrī's sons (माया भवत्ये पुमान् मोदेव) पाण्डो कुलस्य बृहस्पति is a handsome tribute for intelligence सहदेव is receiving from युधिष्ठिर. बृहस्पति is the preceptor of gods, most learned among them. In 'सकलनुरकुलदावानल युधिष्ठिर.' मरु नारायण gives evidence of his having been nodding when he used the phrase. For if he were the forest conflagration to the *entire* Kuru family neither सहदेव nor the hated enemy of the पाण्डव, viz. दुर्वीर्यन would have been alive. And with even a single person from the Kuru family alive 'दावानल' of युधिष्ठिर would be meaningless. Or, the expression to be understood as one full of exaggeration uttered in a mood of self-censure, in which case दावानल = दावानलनाय, दावानलकल. प्रियम्, अग्रतिष्ठत् etc. explain why युधिष्ठिर embraces him closely (in imagination) before departing to the other world. 'व्यसने अभ्युदय च धृतिमन्तम्' — embodies a rare quality viz. courage in difficulty as also prosperity (अभ्युदये) 'Courage' is not a very happy translation. In व्यसने 'courage' is necessary. But in अभ्युदये 'balance' or 'control' is necessary. इति covers both perhaps it is best translated as the 'sustaining quality, (to hold, sustain) In prosperity too sustaining a balance, not allowing the mind to get tilted is necessary. In the अथर्ववेदा 'धृति' is rightly regarded as an important quality of a person who has attained spiritual eminence. The अथर्ववेद वार वीरित्व too praises आ-वीरित्वी : e. philosophy as the science of highest importance as it (philosophy) enables a person to maintain balance under either extreme, viz., penury and prosperity (Vide धृतिं दया धारयते मन प्राणं च धृतिः । योगेन अस्य भिचारिण्या धृति सा पापं सारिरी । - नगवहीता XVIII, 33, the supreme need for maintaining balance under either व्यसन or अभ्युदय is patent to all thinking persons — hence रौद्रित्व's praise of आ-वीरित्वी — 'आ-वीरित्वी तास्य उपकरोति, व्यसनेऽभ्युदये च बुद्धिमवस्थापयति') Sahadeva did not lose heart in calamity nor did he become swollen-

headed in prosperity शिरसि आग्राय- having smelt on the head Elders are described as smelling the youngsters on their heads before parting Even to day old mothers or grandmothers and aged fathers or grandfathers are seen to be smelling their sons or grandsons better children or grand children on head before parting Especially is this true of the illiterate sections of the community Is the practice a remnant of the habits man had before he became civilized and when he was nearer animals ?

\*(24) Construe भवान् द्वि वयसा मम दूरेण अल्प श्रुतेन [तु] सम, कृत सहजया बुद्ध्या ज्येष्ठ, मनीषितया [गुरु अस्ति] अतः पाणी शिरसि मुकुटौ कृत्वा भवन्तम् अभ्यर्धये मयि स्नेह विरक्तता नेय, [स्व] पितु वारिद भव। (हरिणी)

\* In point of age (वयसा-वय a instrumental sing ; your honour ( भवान् - showing युधिष्ठिर 's regard for सखेव ) is by far younger ( अल्प lit small दूरेण very small very young ) than I, in regard to learning ( श्रुतम् - श्रु to hear ' श्रुत was what was heard by the pupil from the teacher who in old days imparted instruction orally, actually there being very little importance, if any, attached to written work of the candidate ) you are my equal ( सम ) In point of intellect ( बुद्ध्या ) you are the senior most ( ज्येष्ठ ) in point of the state ( ता ) of being wise ( मनीषी lit one who controls his mind मनस ईडे इति मनीषी, तस्य भाव मनीषिता, तथा ) You are my senior ( गुरु ) Hence : e. because of your superiority having made my 'two hands 'पाणी accu dual of पाणि a hand ) buds ( मुकुटौ ) on the head : e. on having placed my folded hands on my head to make obeisance to you, I beg ( अभ्यर्धये ) or eagerly request ( अभ्यर्धये ) Affection for me ( मयि स्नेह ) should be ta ken to the state of being thin : e should be reduced ( विरक्त-ता नेय ), Do you be the giver of [ libation- ] water to the [ revered ] father ' VI 24 1-2 At my command carry out the behest ( वचने स्वात्क्यम् ) of

'कृत्' in line 2, verse 24, the whole phrase used there being 'इत्यत्रापि बुद्ध्या ज्ञेयः' (.) having forgotten (विमृत्य-स्वरन्त of वि+सृ) us (भरमान् i. e. युधिष्ठिर) and, our two elder brothers (सस्य भ्रातृभ्यां भीमाभ्याम् इत्यम्), body ought to be preserved by you who would have taken abode (वृत्ता वसति-येन) in the house of the co-parceners (दत्तम् भादव्ये इति दत्तादा. = पादराष्ट्राः or पातराष्ट्र here) or in the family of the Yādavas or in a forest (कान्तारः) "युधिष्ठिर expects कृदेव to do what is absolutely necessary viz. without committing suicide, *living*, while implicitly obeying Nakula. This was to be done with the purpose of carrying out the duty by the departed ancestors 'पितुं वारिः न' — where 'पितुः' prominently refer to 'father' though other ancestors too are included among those in whose memory water is to be offered at a S'rāddha ceremony. VI, 25, 1-2 अन्नात् शरीरस्य सृष्टिकत्ता = अन्नात् इत्यस्य सृष्टेर्न when सृष्टि is from सृष्ट्, like गति, वृत्ति from गन्, वृ respectively. Thus सृष्ट् + ति = सृष्टि. — touch, सृष्टि एव सृष्टिना तत्रा गदेन इत्यर्थः । शान्ति. — p. p. II of the causal of शृ to swear, lit. you have been made to swear or take an oath. This comes close to 'तुना जप्य भवे' in Marathi. अन्नच्छरारसृष्टिकत्ता becomes even more specific in 'माझ्या गळ्याची' Thus युधिष्ठिर's अन्नच्छरारसृष्टिकत्ता शान्तिजोडनि comes close to 'तुला माझ्या गळ्याची शरस बाहे' in point of sense. This is intended to bring out the gravity of the mission entrusted to a person which he is to do his very best to carry out. न हीन-कलः यस्मिन् कलंनि दया स्यात् तथा अवाह्यहीन (without any delay) is an अन्वयाभाव मनात्. अवेदनीन् used predicatively this poetential participle from the causal of वा + विद् means 'ought to be told'. VI, 25, 6-9 'Child i. e. dear Uttara has conceived it is four months since then' is idiomatically conveyed by 'बलाया उत्तरायाः चतुर्थः मासः प्रतिपद्य गन्तव्य' (lit. it is the fourth month of the embryo stepped on to i. e. had by dear Uttara). श्रौतरी hopes that the child in Uttara's womb would be a son. He is, therefore, कुलस्य मन्त्रिभक्त one who causes the family to be established. कदापि— at some date. शत्रुकुलस्य i. e. पाण्डुकुलस्य—अन्नात् अवि of us also (in particular). सृष्टिस्तस्य विन्दुन् ददाति इति सृष्टिविन्दुद. VI, 25, 10 Yudhishtira bursts into tears (मल्लन्) to hear what श्रौतरी said regarding the care with which चचरी's would be child was to be protected.

(26) Construe आचारोत्पत्तिवस्तुषान्दृष्ट मन्त्रिजनो पीनमन्त्रे दुन्दुभहान्द-  
पेन्नमन्त्रे सुमहति तर्हि देवान् दत्ते तस्य मन्त्रिन् सूदनाङ्कुरं धावता भवो जय जनः

कम् अपि आशाबन्धं कुरुते । (मन्दान्तः)।

"This person (अवं वनः) i. e. द्रौपदी, desirous of (अर्थी-अर्थः long-  
ing अरय अस्ति इति) shade (छाया, 'छायया अर्थी' is idiomatic Sanskrit) fixes  
some unaccountable or curious (कमपि) bond of hope (आशायाः बन्धम्) on  
the slender (सूक्ष्म lit.) sprout (अङ्कुरे) of that (तस्य) [tree] when through  
[adverse] fate (देवात्) the great tree has been burnt. The great tree  
was शाखारोपस्थगितबहुधामण्डलः. (शाखानां रोधः वेपुष्यं तेन रक्षितं (covered) वसुधायाः  
(of the earth) मण्डल (circle) येन सः बहुः) one that had covered the  
circle of the earth with the amplitude of its branches. It had  
adorned the quarters (मण्डिताः आशाः येन सः — तस्मिन् भलं कृतदिशि इति यावत्).  
Its trunk (स्वल्ब) was stout (पीन — lit. developed) सुसङ्गृह्यन्ति च तानि  
महान्ति च मूलानि तेषां पर्वन्तेषु बन्धः (binding) यस्य सः — It had a binding at  
the extreme ends of the great roots which were well worthy of it  
(i. e. the roots were strong enough to hold the tree in position).  
As ill luck would have it (देवात्) the tree has been burnt and द्रौपदी  
is fixing her hope on a slender sprout of longing as she is for shade.  
Some take this verse to be an instance of रूपक (Mr Adarkar).  
Others are of the opinion that it is an example of निदर्शनम् (with  
these persons Mr Adarkar does not agree) Prof. Gajendragadkar  
rightly takes this to be an "instance of अतिशयोक्ति of the 'भेदेऽपि अभेदः'  
kind, which is best instanced in, say, 'चन्द्रः उदेति,' said when a  
beautiful woman is coming." Because of the would-be-child of  
उत्तरा (मङ्गल) there has been 'निगीर्वे आध्यवसानम्' (मग्गट, काव्यप्रकाश, X 14)  
by पर 1. ■ 'सूक्ष्माङ्कुर' VI, 26, 1-2 शुचिष्ठिर asks द्रौपदी to carry out (साधय)  
what was resolved (अध्यवसितम् — p. p. of अधि + अव + सीञ्ज् अध्यवसानम् in  
keeping with ननुमके वावे क्तः) As he sees the Chamberlain still tarrying  
he reminds the old and faithful servant that he was conjured by the  
touch of his (शुचिष्ठिर's) body. VI, 26, 3-4 The कन्धुकिन् bursts into  
crying (साक्रन्दम्) He is reminded of His Majesty पाण्डु addressing  
whom he exclaims 'this terrible consequence has overtaken your  
sons'. He next addresses कुन्ती whom he imagines to be present on  
the spot—

(27) Construe ते भ्रातुः तनयेन शौचिगुह्यम् गाण्डीविनः श्यामेन. अद्विलयावराष्ट्र-  
नलिनीव्यालीकने दन्तिनः तस्य एव वृकोदरस्य आचार्येण, मतेन उन्मत्तेन वा [स्ता] हलिना  
यस्य आश्रयात् ननु मही शीतला [तत्] त्वसुप्तकानन दग्धम् । (शार्दूलजिनीविनम्).

'By the son (तनयेन) of your brother (ते भ्रातुः) = e. by Vasu-

deva's son, by the elder brother of S'auri : a. Krishna, by the brother-in-law (दयाल) of Arjuna (Gāndhīvin), by the preceptor (भानाय) of that very Bhīma (इकोदर) an elephant (इन्ति—lit. a tusker) in the shattering (आलोडनम्) of the lotus plant (नलिनी) in the form of all the sons of धृतराष्ट्र, by the plough bearer (हलिना) ~ whether as he was in a frenzy (मत्त) or under the influence of intoxication (उन्मत्त) ~ the forest in the form of your sons (तव सुताः एव वाननम्) was burnt down (दग्धम्) ~ the forest by resorting to which (यस्य आश्रयेन) as you know (ननु) the earth was cool. The idea is that बलराम did not pay any heed to a number of circumstances each of which ought to have prevented him from killing the पाण्डवस. Thus he ought to have thought of the fact that भीम was his father's sister's son. He ought to have considered that he was himself द्रुप's elder brother [and that द्रुप was अर्जुन's friend]. He also ought to have thought of the relation between Arjuna and himself. As Subhadra, his own sister was given in marriage to Arjuna, Balarāma, ought to have shown consideration to Bhīma who was his (Balarāma's) brother in law's brother. Why? he was Bhīma's preceptor himself in the art and lore of mace fighting. The Chamberlain is irresistibly led to think that either Balarāma was out of his senses (मत्त) or intoxicated (उन्मत्त) [बलराम's fondness for सुरा is known]. "Your sons, O Kunti," says the कन्तुकी, 'were the forest resorting to whom the entire earth was cool, strangely enough Balarāma has burnt that forest'. Evidently a more heinous crime could not be perpetrated by any one else. इह + इन् = इही बलराम's name. The verse shows the old servant's devotion to the family he was serving for so long a period. The stage direction brings out that he is so much moved that while going out he weeps (स्वन् निष्क्रान्त). VI, 27, 1-4 युधिष्ठिर who is hoping against hope wants the कन्तुकी to convey a message to अर्जुन, if by some chance (कदाचित्) अर्जुन succeeded in killing the enemy युधिष्ठिर is not at all confident that it would be so (यदि कदाचित्) 'I am saying [this] as something has to be said' (वक्तव्यम् इति ज्ञानि) 'We are not so fortunate' (न पुन पतादन्ति भाग्येषानि न) are idiomatic passages bringing out the utter helplessness to which युधिष्ठिर was reduced.

(28) Construe सत्यं मम वत्सल्य निधने इही हेतु भवति तथा अपि त स्वरमुद्ध मधुरिषोः पृथ. भ्राता । अतः भवता [तस्मिन्] क्रोध. न सनु कार्यः नयि च



प्रेम [ न कार्यम् ] वन गच्छे, अवस्थां क्षात्रपदवीं पुन मा गा० । ( क्षितरिणी )

' True ( सत्य ), the plough bearing ( हलो ) बलराम is the cause ( हेतु भवति ) of my dear brother's ( वत्सल ) death All the same ( or, even so तथापि ), this one ( बलराम ) is the brother of your natural ( सहज ) friend, the enemy of [ the demon ] Madhu : e Kṛṣṇa Hence ( अतः ) by your honour ( भवता ), anger should not be entertained towards him nor affection ( प्रेम ) toward me ( मयि प्रेम ) Repair ( गच्छे ) to a forest. Do not, however ( पुन ), take ( मा lit go ) to the path of kṣatriyas ( क्षात्रपदवी ) which is void of sympathy ( अकरुणा - न करुणा यस्या सा-ताम् ) " VI, 28, 1 The Chamberlain goes out to carry out the command issued to him by युधिष्ठिर VI, 28, 2 3 युधिष्ठिर is glad to see fire ( enkindled ) This is what the stage direction अग्निं दृष्ट्वा सहस्रम् means ' Divine Fire ( हुतम् अशन यस्य स, हुताशन ) is enkindled ( सन् + इद p p p of इष्ट ) He is one who has invited ( आहूत ) person ( जन ) like us, by his hands ( हस्त ) in the form of flames ( शिखा ) which have risen high ( उद्धत ) उद्धता शिखा सा एव हस्तौ ताभ्याम् आहूत अस्मद्विध जन येन स — इदं ननु — ' I say ', ' just see ' is a gentle way of drawing attention of person to what has not been seen by the other VI, 28, 5 6 अपश्चिम is न पश्चिम यस्मात् that after which there is none १. = the last प्रणय — request द्रौपदी's last request to युधिष्ठिर is that she be allowed to enter before ( अग्रत — lit at the front ) युधिष्ठिर She wants to be the *first* to enter VI, 28, 8 युधिष्ठिर proposes that both should enjoy the prosperity *together* VI, 28, 13 18 The maid servant of Draupadī is very much distressed. She shouts for help सोमवक्षस्य राजा कृपि इव सोमवक्षसवपि, रात्रमयेन सतपित ( satisfied, fully gratified ) इत्यानां वाह येन स, खाण्डवेन स्तपित हुतवह येन तस्य किरीटिन ऋषेष्ठ व्राता—all these phrases are intended to bring out the eminence of युधिष्ठिर सुष्ठु गृहीत नामधेय यस्य स सुगृहीतनामधेय—in olden days servants did not mention the masters by their names as that would have been regarded as an indication of immodesty A device of using such a phrase as सुगृहीतनामधेय was employed सुष्ठु गृहीतम् ( अन्ये इत्यर्थे ) नामधेय यस्य स — the direct mention of the name was thus avoided पान्वाकुराह तनया, वेधा मध्ये सभव यस्या सा वेदिमध्यसभवा one whose birth took place from the middle of a sacrificial altar, यद्वसेनस्य दुष्टस्य अपत्य स्त्री याज्ञसेनी—these terms too are significant The two eminent persons are becoming the fuel ( इक्षणीभवत—इन्धनिम् is the root, न इन्धनम् अतिन्धनम् इन्धनं सपयमान भवति इति इन्धनीभवति, 3rd person dual is इन्धनीभवत ) As no one

comes to protect either युधिष्ठिर or द्रौपदी from their suicidal act, the Ce! asks the two, having fallen before or in front of them (तयोः अग्रतः पतित्वा) what their majesties have started (व्यवस्थितम् lit. determined) VI, 28, 19 20 युधिष्ठिर's reply is 'what is proper (सदृश = उचित) in the absence of my dear [and] affectionate younger brother (वत्सेन प्रियानुजेन विना) He bids her bring water. VI, 28, 22-25 युधिष्ठिर offers cavityful of water to the departed गुप्त's or elders. With tears he last comes to his father saying 'now this is the turn (अवसरः lit. scope) of our father'.

(29) Construe : [हे] तात, इदम् अस्मत्तः अग्रप्रभृति पुनः दुर्लभम् मया दत्तं वारि मायमया मार्ग निषीयताम् ।

'O father! let this water (इद वारि) given by me (मया दत्तम्), [but] difficult to be had again from us since to-day, be drunk with mother Mādrī. 'अग्रप्रभृति पुनः अस्मत्तः दुर्लभम्' indicates that युधिष्ठिर has decided to throw himself into the pyre. He would be no more. Thus the ancestors would have from that day onwards no water from him. युधिष्ठिर wants his father to take the utmost advantage of the last opportunity of its kind that presented itself to him.

(30) Construe : एतत् जलम् जलजनीलविशेषनाय भीमाय, भो. तव मम च अविभक्तम् अस्तु । [हे] ब्रह्म, पिबामि. अपि [तम्] एकं क्षणे विरम; खया सह पातुम् [अह] जघात् आगत. अस्मि. (वमनलिङ्का).

"This water (एतत् जल) is for भीम with eyes (विशेषनाय) blue (नील) like a lotus (जलज जलज्ज्वले इति). Oh (Bhīma) let it be (अस्तु) undivided (न विभक्तं) between you and me. Dear brother (वत्स), even though thirsty (पिबामा मस्य स्वादा इति पिबामि), wait for a single moment. Here have I come (आगतः अग्नि = आगमिष्यामि) with speed (जघात्) to drink it with you = The libation-water युधिष्ठिर offers to भीम, he wants भीम not to drink. While he was alive he shared so many things with युधिष्ठिर. Bhīma, therefore, should wait for a while thus allowing युधि to follow him in death. Thus both would drink that water together. VI, 30, 1 युधिष्ठिर says he is not blessed (न कुतः) to see his dear brother though gone near the latter, for, he (भीम) would have attained (उत्पन्न) the destination (गति-goal, course, destination) of excellent क्षत्रियः i. e. of those who die on the battle-field while fighting against the enemy viz., एतन् द्रष्टुम् अकुतः - [am] not blessed to see.

(31) Construe : अम्यास्तनयुगं मया पीत तदनु भवता पीतम्;

सदुच्छिष्टे वृत्तिं जनयसि, वितानेषु अपि तव मम च सोमे एव विधि अभूत्, अधुना त्व निवापाम्भ एव कथं पिबसि । ( शिखरिणी )

युधिष्ठिर recalls how during their child hood it was by him (युधिष्ठिर) that mother's (अम्बाया = मातु ) pair of breasts (स्तनयो युग) was [ first ] sucked ( पीतम् lit drunk ) and after that by Bhīma, how the latter out of his affectionate attitude ( वत्सलतया ) used to make his living (वृत्तिं) with juices (रसैः) that remained after he had : e युधिष्ठिर had received (मम उच्छिष्टे सदुच्छिष्टे) Even in sacrifices ( वितान-वि+तन् to stretch out an elaborate procedure, a sacrifice of 'वैतानारत्वा बहुष पावयन्तु' S'akuntala IV where वैताना = यज्ञीया ) this (lit thus एव) was the procedure (विधि) or arrangement between you and me in regard to the [exhilarating] soma [-juice] (सोमे-सोमरसे) I used to partake of it first and you followed me The question in line 4th is touching How then do you, at present drink the libation water first ? '—Evidently, this is another way of asking ' why did you depart from here earlier thus forestalling me in drinking libation-water ? ' VI, 31, 1-3 युधिष्ठिर asks द्रौपदी also to offer libation-water The Catī brings water required for the purpose. On द्रौपदी's asking ' to whom shall I offer water ? ', युधिष्ठिर replies as follows—

(32) Construe [ ह ] कृष्णे, स्रस्ता दिव गच्छते तस्मै जल देहि येन गान्धारी रक्षितेषु अम्बा अपि सखीकृता । ( पथ्यावस्त्रम् )

" O Draupadī, give water to the one who went ( गच्छते-गतवते, present participle for p p p with the वत् termination making the sense active ) to the heavenly world (दिवम्) suddenly, by whom mother (अम्बा) : e Kuntī was made the friend (सखीकृता) of गान्धारी in her lamentations (रक्षितेषु) " This is an indirect way (पर्यायोक्त) for 'give water to Bhīma' For by him was Kuntī made गान्धारी's सखी in lamenting, गान्धारी had lost her 'hundred' (in fact 99) sons and was lamenting Now Kuntī too is made to lament as भीमसेन has departed to the other world रक्षित p. p p used in the sense of रक्षन् according to- नपुंस्के भावे वत् ' न सखी अमखी, असखी सखी सपययाना कृता सखीकृता । -a चि form VI, 32, 2 'माथ' and 'परिजन' are significant in the sentence put into द्रौपदी's mouth ' नाथ भीमसेन परिजिनोपनीतमुदक स्वगतस्य ते पादोदकं भवतु । " " My lord Bhīma sena, let this water brought by a servant (परिजन- a. Draupadī herself) be water for your feet as you have reached the heavenly world ' It is the duty of a servant to provide water to the master

for washing his feet with, on the latter's having completed a journey and come home. Bhīma has reached heaven, so like a dutiful servant द्रौपदी is supplying water, *though from the surface of the earth* before joining him in the other world. VI, 32, 3 कालुषस्य अर्जुनस्य (भग्नो जातः) अग्रजः, तत्सन्तुदो 'कालुषनाग्रजः'. 'O elder brother of Arjuna' i. e. 'O Bhīma'—

(33) Construe : असमाप्तप्रतिज्ञे अपि महामुने स्वयि याते मुक्तकेय्याः एव ते प्रियया मलिताञ्जलिः दत्तः। (पथ्यावयवम्).

"When you, possessed of long arms (महान्तो भुजौ यस्य सः महामुजः तस्मिन् महामुने), departed (याते) even without having carried out (समाप्त-न्यक् भास achieved, accomplished, p. p. p from सम् + आप्) your vow, by your beloved, even while she is having her hair loose (मुक्ताः केसाः यस्याः सा मुक्तकेयी तथा मुक्तकेयी) a cavity [ful] of water (सलिलपूर्णः अञ्जलिः सलिताञ्जलिः) has been offered to you (ते दत्तः)." VI, 33, 1 द्रौपदी urges युधिष्ठिर to get up lest delay be caused as a result of which his brother i. e. Bhīma would go a long way (दूर) off VI, 33, 3-4 The stage direction दक्षिणाक्षिरूपेण द्युयित्वा is for the actor playing the role of युधिष्ठिर. By gesticulation he is to convey to the audience that his right eye is throbbing. Throbbing of the right eye (arm etc.) on the part of the males = an auspicious indication. So युधिष्ठिर says (auspicious) indications (निमित्तानि = मुनिमित्तानि) tell me (मे कथयन्ति) that you will honour भीम i. e. meet and show your regard for him. This means युधिष्ठिर hopes that द्रौपदी will be able to meet भीम, though this may also under the circumstances as they obtained, mean in the yonder world. The मुनिमित्तत्व of the निमित्त lies in this 'that meeting here too is likely' is conveyed by it. VI, 33, 5 6 द्रौपदी expresses a pious wish that the indication should turn out (भवतु) to be an auspicious one. At this juncture, there is a tumult (वह्वलः) behind the curtain (नेपथ्ये). VI, 33, 7-10 Suddenly युधिष्ठिर's chamberlain enters in excitement (सञ्जालः) His words are sure to have a dramatic effect. Immediately after युधिष्ठिर and द्रौपदी have spoken of मु-निमित्त, the कञ्चुकी enters declaring the nearest of the Kauravas is coming in this very direction (इत एव अभिवर्तते), searching (परिगर्गमाणः) for the daughter of the Pāṇḍava king. The audience too is sure to be taken aghast—क्षतवस्य रश्मिस्तस्य अभियेकेण पाटलिम् अम्बर (वज्र) शरीरं च यस्य सः क्षतवस्य रश्मिस्तस्य अभियेकेण पाटलिम् अम्बर च मदा अशनिः. (thunderbolt of Indra) इव यस्य सः — वहु० VI, 33, 1

"दा देव" is in contrast with 'निमित्तानि मे वदन्ति.' 'Your decis

taken place (ततः) The king fainted as he has inferred that the arrival on the scene of दुर्योधन is stated by the Chamberlain was proof of the death of Arjuna too who as चार्वाक had told had been fighting with भीम's mace as his weapon against दुर्योधन द्रौपदी also is shocked She addresses अर्जुन as 'आयुज' (my lord) which is to be carefully distinguished from नाव which she uses while addressing Bhīmasena only स्वयंवरे स्वयव्राह्म (ग्रहण) तेन दृष्टं यथा तथा कलितं स्वयवरस्वयव्राह्मदुल्लिखितं Draupad construes अर्जुन's departure as a result of his keen desire to meet his dear brother Bhīma in heaven He did not want to see either His Majesty or this servant (i.e. Draupadī) She too faints away VI 33 15 18 मन्वन्मन्त्रिन्—(तस्य left सन्निधिन् one who keeps company) Arjuna could use both his hands for discharging arrows from the bow त्रिलोचन is शङ्कर त्रिलोचनस्य भङ्गस्य निमित्तम् (pounding) तत्र मत् (wrestler) तत्त्वबुद्धौ त्रिलो मन्त्र—reference is to the fight between Śiṣya in the disguise of a *kirāta* (forester) and Arjuna in which Arjuna did not yield (किरातार्जुनीयम् i.e. the name of this युद्ध as also of भारवि's महाकाव्य dealing with the same) निवातकवचस्य (पतत्रामकस्य राक्षसस्य) उद्धरणेन (removal) निष्पण्टकीकृतं (rendered thornless) अमराणां (देवानां) लोका येन स— १० नदरे आश्रमे सुयो (out of the two sages) द्वितीय तापस—one is Narayana and the other is Nara (i.e. अर्जुन is regarded as this latter) द्रोणाचार्यस्य प्रिय शिष्य is significant Though अर्जुन got himself endeared to the preceptor he lost against दुर्योधन (as all luck would have it) अस्त्राणां शिक्षा (training) तस्या शठेन परितोषितं गाह्य (भीष्म) येन स— १३ राधेयस्य कणस्य कुलम् एव वनलिनी तस्या प्रादेयवष (hail shower) गन्धर्वेभ्य निर्वासितं (rescued) दुर्योधन येन स is a tribute to अर्जुन's act of valour—but the same Arjuna 'o alas' is no more If प्रादेयवष is enigmatical to a वनलिनी राजहंस is very friendly and therefore welcome to a lotus pond Hence पाण्डवानां कुलम् एव कमलिनी तस्या राजहंस—Strictly अर्जुन is one of the members of the family He cannot be regarded as a royal swan to the lotus pond in the form of the family It seems that the contrast between कमलिनीप्रादेयवर्ष and कमलिनीराजहंस appealed to युधिष्ठिर very much i.e. it appealed to अर्जुन too much—with the result that the logical inconsistency of one of the members of the family being regarded as a royal swan to the lotus pond in the form of the family remained unnoticed by the author—युधिष्ठिर was beside himself with grief may be proposed as an explanation But it is more of the nature of rationalisation than justification.

(34) Construe अयि तात ता कल्मशम् अर्था विनीतम् अनभिवाच मा गदम् अनुपगृह्य च, मया अपि अनुक्त, एता स्ववरवधू दयिताम् अदृष्ट्वा, दीर्घप्रवास कथ गत अस्ति । ( वसन्ततिलका )

'O dear one (तात)' without having saluted (न अभिवाच-अनभिवाच—absolute of अभि + वाच् to salute) that affectionate mother modestly (विनीतम् यथा तथा) and embraced me closely (गदम्), without being addressed by me even, without having seen (अदृष्ट्वा) thus beloved your bride (वधू) in the *sayambara* how have you gone on a long (दीर्घ) journey (प्रवास) ? कल्मश, स्ववरवधू, दीव are शब्दतः विशेषणः There is thus परिकर अलंकार contained in the verse. The words over, शुचिश्चि, faints away (माहम् उपल) VI, 34, 1-5 The old servant is frightened at the arrival even nearer of 'the enemy' He decides to resort to the remedy, प्रनाकार which appears to him to be proper for the occasion viz., taking पञ्चाली near the pyre. He asks the cell to find out द्रौपदी's brother धृष्टकुन्त्र, or नकुल and महद्व but loses all hope of protection (कुनोऽत्र परिनायाया) when शुचिश्चि has become so help helpless, when neither मान nor अयुन is alive The cell cries out for

Behind the curtain there is a tumult and then are the words purporting to say 'don't be afraid of our sight' heard. The speaker wants to know the region where वायसनी is present (सनिहिता—lit. situated close to or near p p p from स+नि+या feminine gender nominative case) क्षतगम् एव भासव (मद्य) तनमहा वक्ष्वा राक्ष्वा, पिशाचानि च गृभ्य जम्बूका वायसा च धूमिष्ठा (वह्व) वेपात—those consisting mostly of Yakas etc. intoxicated (मद्य) with the wine in the form of blood and vultures (गृभ) jackals (जम्बूक) and crows (वायस)—the compound is an adjective qualifying विश्वव्याप्यगम्—विरला च ते यावत्पुरुषा thinned warriors. The compound is a vocative (सम्भाषन) 'O you दशनास त्रास दैत्यनाम fear of sight. The speaker gives the characteristic of पाञ्चाली whom he wants to find out.

(35) Construe या सलील करेण ऊरु परिधृत्यत दुर्योधनस्य पुरतः अपहृताम्बरा, दुःशासनन कस्यचनभिरङ्गोलि सा द्रौपदी पुनः क्व प्रदृश [तत्] कथयत । ( वसन्ततिलका )

The verse recalls a past incident. She who had her garment removed in the presence of दुर्योधन (दुर्योधनस्य पुरतः) who was sportively (लील्या सहित यथा तथा सलीलम्) patting (परिधृत्यत) his thigh (ऊरु), she whose braid (मौलि) was dishevelled (भिरङ्गोलि broken) by the dragging by her

hair by दुःशासन — tell [us] in which region is Draupadī thus characterised? VI, 35, 1 'Though 'born from the middle of a sacrificial altar, you are being : e. will soon be humiliated (परिभूयसे present for future), with none to protect you (न नाथ वस्या सा-अनाथा) by this bane (कलङ्क) on the Kuru family —cries out the Chamberlain VI, 35, 2-5 The क्षत्रिय in युधिष्ठिर is uppermost He assures द्रौपदी that she need not be afraid, calls for his bow with the quiver (निषङ्गेण सहितं सन्निवहन्) throws out a challenge to दुर्योधन गदायाः कौशलं तेन समृत (accumulated) भुजयो दप तन्-शिखीमुखाणां बाणानां आमार —a shower of arrows दुरकुलस्य अङ्गार a charcoal to the Kuru family : e. a stigma on it

(36) Construe जरासन्धश्च तं प्रियम् अनुजम् युधिष्ठिरविराट्श्रेणिं तं वत्सं च अपश्यन् बठिनचेता त्वम् इव प्राणितुं शक्तं न अस्मि, बाणवर्षं तव असून् अपहर्तुं तु पुन न [शक्तं न अस्मि] (मात्स्निकी)

Yudhishthira means not being able to see his dear younger brother (प्रियम् अनुजम्), the enemy of जरासन्ध (i. e. भीम), and the enemy of the forester (विराट्) in the form of angry Śiva (क्रुष्टि इव एव विराट् तस्य इदी शत्रु) : e. अनुज, he is not able to live like the hard hearted दुर्योधन But that certainly does not mean that युधिष्ठिर is not able to take away दुर्योधन's life by means of showers of arrows बाणवर्षं तु पुन तव असून् अपहर्तुं न न शक्त अस्मि : e. स्वयां शक्त अस्मि 'त्वम् इव प्राणितुं शक्तं न अस्मि' in line 3 is to be understood as conveying यथा त्वं अनुजे विना बठिनचेता [सत्] प्राणितुं शक्त अस्मि तथा अहं प्रियेण अनुजेन भीमेन वनेन अनुजेन च विना प्राणितुं शक्तं न अस्मि । Incapacity to live in the absence of his brothers on the part of युधिष्ठिर should not be mistaken for incapacity to kill दुर्योधन by means of a volley of arrows This is what युधिष्ठिर is conveying to दुर्योधन who according to कन्चुकिन्'s report, was coming The stage direction following VI, 36 ought to surprise and give delight to the spectators VI, 36, 2 'कं अयम् आवेगः ?' —'what (i. e. how unaccountable) excitement is this ?'

(37) Construe अहं न रक्षं न [वा] भूतं, रिपुर्धिरश्वलाह्लादिताङ्ग प्रवाम निस्तीर्णोऽप्रतिज्ञाजलनिधिगहनं क्रोधेन क्षत्रिय अस्मि । भो मां समरशिखिशिखा दग्धशोभा राज्यन्यवीरा, अनेन व प्राप्तेन कृत, [युष्मद्भिः] हतरन्ति एतान् हितं लीने हिंस्र आस्यते । (सम्भा)

रक्ष is a demon, भूतम्—a ghost रिपो धिरम् एव जल (प्रबद्धधिरम्) तेन आह्लादितम् अङ्ग यस्य म—न० निस्तीर्ण (crossed) ऊरु प्रतिज्ञा (great vow) एव जलनिधिगहनं आजलनिधि (गहनं जलनिधि इत्ययं) येन म निस्तीर्णोऽप्रतिज्ञा जलनिधिगहनं—न०, The interchange in the places of जलनिधि and गहन

is explained on the basis of 'कटारः कर्मपात्रे' (कटारादयः शब्दाः कर्मपात्रे वा पूर्व  
 नियोज्या for instance कटारः (tawny) जमिनि कटारजमिनि, becomes also  
 जमिनिकटारः) ममरः (battle) एव शिखरी (one with flames or fire मग्निः)  
 तस्य शिखाभिः (by flames) दग्धा तेषां तेषु वा शेषा (remaining from among  
 those burnt down by the flames of fire in the form of battle) लीन  
 lying crouchingly, with not a trace of their *kāśīya* lustre इताः करिणः  
 (elephants) दुरगा (horses) च तैः अन्तर्हिताः (kept across ■ ■)  
 screened by the elephants and horses that have been killed. As भीम  
 appeared on the scene the warriors took shelter behind the corpses  
 of elephants and horses as they were mortally afraid of the second  
 Pāṇḍava VI, 37, 1-3 Bhīma asks them to let him know where  
 Draupadī can be found. The moment synchronises with Draupadī's  
 regaining her consciousness and saying — 'may His Majesty protect.'  
 VI, 37, 4-5 इदिति quickly, श्रेयान्-better, wholesome VI, 37, 9 बुधिष्ठिः  
 does not mind the absence of bow and quiver, अवलम्बन् अभिप्रादयानि-  
 shall (present for future) cause to fall in the fire (अव्यक्तम् accusative,  
 because अभिप्रातयति is a गत्यर्थक क्रियापद) परिकर दम् to guard up



'You who have given (lit. produced) offence (अपराध) from childhood (अ from, शैशव-childhood), who are intoxicated (मत्तः) by reason of the strength (बलेन) of your arms, who have killed the princes (हृत्वा राजपुत्रौ-भीमार्जुनौ येन मः), having got into (आसाद्य) the interior of the cage of my arms (भुजयोः फन्तरस्य अन्तरम्), you will not [be able to] go (प्रयासि=प्रयास्यसि), O sinful one (पाप), from a step to another (पदात् पदम् : e पदान्तरम् अपि).'' बुधिष्ठिर means दुर्योधन's death is imminent. He cannot avoid it. He is going to have it at the hands of बुधिष्ठिर. VI, 38, 1-2 भीमसेन tries to *appease* (प्रसीद-) बुधिष्ठिर who has taken him to be सुयोधन. VI, 38, 3-4 It is the trusted old कन्वुकी who recognises भीम before others 'सुयोधनस्य क्षतजेन अरणीकृतं सकल शरीर यस्य सः' -३० ∴ दुर्लब्धा व्यक्तिः (manifest form, आकृतिः) यस्य सः This is the dramatist's own explanation as to how भीम was not recognised by either द्रौपदी or बुधिष्ठिर or the cetī. VI, 38, 7. The spinted cetī who had given a retort to भानुमती (as was seen in Act I) draws द्रौपदी's attention to the arrival of her lord (ते नाथः), searching her for effecting (कर्तुं) the arrangement (संस्कारम्) of her braid (वेणी). Actually the play can be regarded to have come to a close here with the cetī's sentence एव एतु पूरितप्रतिष्ठाभारः नायले वेणीमहारं कर्तुं तामेवान्विष्यति।' But the audience in अष्ट नारायण's days wanted a formal end and so there are a few more pages. VI, 38, 8-9 To द्रौपदी the news is too good to be true. Hence her question 'why do you console me with false (अलीक) promises (वचन)?' VI, 38, 10 बुधिष्ठिर too makes sure by inquiring of जयधर (the कन्वुकिन्) that it is Bhīma, and not the hated, accursed Suyodhana. VI, 38, 11-12 Bhīmasena gives the assurance himself: whence can there be that accursed Suyodhana even now?

(39) Construe : शरीरं भूमौ क्षिप्तम्, इदं चन्दनाभम् अमृक् निजार्द्धे तिष्ठितम्, चतुर्भुजस्य सीम्ना उर्यां साधे ऋक्षीः आर्धे निषिन्धा । भुज्याः मित्रालि योधाः एतत् अखिलं कुरङ्गुलं रणार्णवीं दग्धम् ; [हे] क्षितिप, यत् प्रार्थयि [तत्] धातु-राष्ट्रस्य पङ्क नाम अधुना ज्ञेयम् । (सम्भार)

The words तस्य दुरात्मनः from the earlier prose are to be connected with शरीर etc. in the verse. Bhīma says-'By me has his body (शरीर) been thrown on the ground (भूमौ क्षिप्तम्), this blood (अमृक् n) similar to sandal (चन्दनस्य आभा इव आभा यस्य सः चन्दनाभम्) applied (lit. kept तिष्ठितम् p. p. of लिप्ता neuter base) my body. On the elder brother (आर्धे=ज्येष्ठे नाथरि) [or 'Your honour' as भीम would put

it] has been sprinkled that is devolved Splendour (वर्धनीः राज्यवर्धनीः along with (सार्धम्) the earth, with the water (पृथुः) of the four oceans (चतुर्दशः-चत्वारः उदयः) as the boundary (सीमा). The servants (अन्धः) friends, (मित्राणि) warriors (योधाः) [on enemy's side, the whole Kuru family has here (पुत्रः) been hurt (हन्तः) the fire of battle (यत्न एव कायः-तान् अहन्तः). O lord of the earth - धृतराष्ट्र there is now remaining (अल्प- supply) only (अल्प- supply) viz., the name which you are uttering " चतुर्दशः-सीमा is to be dissolved as चतुर्दशः-सीमा पृथुः सीमा यस्याः सा This phrase is quite usual with Sanskrit poets Cf Kalidāsa's 'चतुरन्तर्हीनतनीन्' (S'ab) which is not exactly identical, but better than that is 'पयोधरीनूतनचतुर्दशान्' [Raghu.]. The four oceans are regarded as the boundaries of the earths, as the idea was that earth is surrounded on four sides by oceans. 'भार्गवस्य एकं नाम ज्ञेयम्' helps us know how in modern Indian languages the phrase नामज्ञेय is used of individuals or institutions that were once upon a time at the height of their glory or prosperity but have subsequently suffered deterioration culminating in utter ruin or disaster- VI, 39, 1 स्वेन in the way one likes (स्व+इत्) here, slowly. VI, 39, 2 (पादयोः पतित्वा) 'जयतु कार्यम्.' - are words fraught with a world of meaning to the students of the Vēṇī-samhāra, who want to understand भीम's character well. Bhīma was not a bully. He was not savage like *He could not tolerate injustice.* 'The respectable must be respected', 'Elders are respectable' are his premises. Though in Act I he said 'I shall have nothing to do with peace' etc. भीम's veneration for युधिष्ठिर had not disappeared. 'कार्यम्. i. e. ज्ञेयः व्रता जयतु' shows that भीम considers himself to be only an instrument of the destruction of the hated enemy. The victory is [ought to be] that of Ārya (Yudhiṣṭhira). VI, 39, 3-4 बाष्पस्य जलं तेन व्यतिष्ठे नयने यस्य तस्य भावः बाष्पमङ्गलितं (screened) नयनतन्त्र-तन्त्रम् (होती यन्त्रनी)। किरादिना-अङ्गुनेन, मम-सह, कञ्चिद् is idiomatically used while putting a question hopefully - 'shall I hope your honour is alive with Arjuna?' VI, 39, 5 Again भीमसेन modestly says 'while you are the king, with the entire (एकल) enemy - side (विपो-पक्षः) killed outright (नि-हन्तः), Bhīma is alive and so is Arjuna VI, 39, 6 नाम-dear.

(40) Lines 1 & 2 Construe : विपो. निधनं नास्ति आस्ताम्; इदं शतशः

आख्याहि-सत्यं त्वं मम भ्राता असि यः भसौ वकरिषुः ।

'Let alone the annihilation (निधन) of the enemy. Tell this a hundred times (शत-श्रु) Are you really (सत्य) my brother who was the wellknown (भसौ) enemy of [ the demon ] वक ?' VI, 40 lines 1 & 2, 1 Bhīma answers '[yes], noble brother, I am that one.'

(40) Lines 3 & 4 Construe 'संघति जरासन्धस्य रथिरासारसंछिन्ने उरः-सरसि तटाघातक्रीडात्कलितमकरः भवान् । (शिरशिणी )

Is your honour (भवन्) the one who in a battle (संघति-locative sing of संघः a battle) [proved to be] a crocodile (मकरः) attractive (कलित) in the sport (क्रीडा) of dashing against (आघात) the banks in the lake (सरः) of the chest (उरः) of Jarāsandha, with the shower (आसारः) of blood (रथिर) as water [contained in it] ?' जरासन्धस्य उरः मकरः is a रूपक giving rise to another where भीम is identified with a मकर who is तटे आघातानां (आघाता एव च) क्रीडा तस्यां कलित (मनोहारी) मकरः । 'कलित' here is 'प्रेक्षणीय' as in Kālidāsa's phrase 'वमकीडापरिणतगजप्रेक्षणीय ददर्श' in the Meghadūtām VI, 40, 2 युधिष्ठिर asks भीम 'what else remains [to be done] ?' It almost appears like a question which the dramatist is putting to himself. VI, 40, 3-4. A good deal remains (सु-महत् अवशिष्टम्) In the वेणीसंहार naturally enough वेण्यां संहार is of supreme importance. This was avowed by भीम in Act I. सुयोधनस्य शोणितेन उक्षितेन (sprinkled) This was part of the vow. दुःशासनैव अपकृतः केदहन्. ample hair dragged by दुःशासन is recalling the wrong done by the enemy. इत्तं is added to केद in the sense of 'ample' or 'ornamented.' The former is preferable as that speaks of the natural beauty of the hair of a person. VI, 40, 5 युधिष्ठिर uses the word 'तपस्विनी' while giving an idea of द्रौपदी's condition. Idiomatically 'तपस्विनी' means 'poor' 'one who is worthy of commiseration.' VI, 40, 6-7 'अहमन्तेदंविष मामालोप्य प्रासेन' shows that द्रौपदी has yet not recovered from the shock she received at seeing one whom she took to be दुर्योधन. 'एवविषम्' 'सहस्रवित्तसर्वाङ्गम्' as stated above in a stage-direction. द्रिष्ट्वा बभूवे 'You are to be congratulated upon'—the event on which person is congratulated is to be put in the instrumental case (here रिपोः पुनश्च क्षेपेण 'on the destruction of the family of the enemy'). प्रास.—fear

(41) Construe : येन तेन दृष्टुना दुःशासनेन राज्ञा सदसि दृष्टा अस्ति तस्य पत्नानि पीतशेवाणि स्वानानि अमृजि मम वरयोः शृणु । काम्ते, मद्गदत्वनिवोरोः कुरूणां राज्ञः अपि इदं रथिर उव परिभदजस्य अनन्तस्य दागव्यं अत्रेयु अत्रेयु सप्तम् ।

Touch this profuse blood (रथानि यदुक्षि) remaining from

forgotten this act (व्यापार) viz., of tying up the hair, that by the favour of her lord i. e. Bhīmasena she would learn it even again. The author is conveying to the readers and the spectators the change he has effected in the vow of भीम as learnt from the epic *Draupadī keeping her hair hanging loosely on her back till the wrong done to her was avenged* is Bhaṭṭa Narayana's own idea. The heroine of his play therefore, says 'विमृशामि पत व्यापारम्।' Thanks to Bhīma she can learn it again VI, 41 11 *The hero himself ties up the braid* [of hair of the heroine] VI, 41, 12 There are words heard from behind the curtain addressed to princely families (राज्यकुल) such as have survived the destruction wrought by the war

(42) Construe क्रीडान्धै क्षतनरपतिभिः अतुलभुवकैः पाण्डुपुत्रे यस्य मोक्षार्थं पाथिवान्त पुराणि प्रत्याश मुक्तकेशानि कृतानि स अयं बुधियमसख कुश्या धूमकेतु कृष्णाया केदापाश यद्वा प्रजानां निधनं विरमत्तु, दाक्षी कुशेभ्य स्वस्ति । (सम्भार)

The verse gives vent to a pious wish towards its end 'Here has been tied up (स अयं यद्वा) the mass of hair of कुश्या i. e. द्रौपदी the companion (सखा) of the angry God of Death (बुधित्वं च असौ यमश्च तस्य सखः), the comet [whose appearance is portentous] to the family of Kuru—as both कुश्या's केदापाश and धूमकेतु have the साधारण्यम् viz., 'being dark' and destructive. By the loosening (मोक्षार्थं) of this mass of hair by Pandu's sons (पाण्डुपुत्र), blind with rage (क्रोधेन अन्धै) who have killed lords of men (क्षता नराणां पतय राजान वै) possessed of in comparable (अतुल) strength of arms, the inner apartments (अन्तपुराणि i. e. ladies in the same) have been made those who have loosened their hair, in every quarter (प्रत्याशे-आशायां आशायाम् इति प्रत्याशम् = प्रतिदिनम्) This is पर्यायोक्त for 'Pandu's sons have killed the chiefs in all quarters thus making their inner apartments full of widows who loosen their hair as there is no point in their decorating the same after the slaughter of their royal husband.' So long as the mass of Draupadī's hair was loose—thing—no—peace—There was no peace. Now that it has been tied up—come to a close—Let there be the welfare of [all] families of Kuru, VI, 42 12 बुधिरिति says 'here the arrangement of the hair of Draupadī is greeted (अभिहित) by Sīdhas moving in the surface of the sky द्रौपदी's वेणिसार thus =-fraught with an amount of meaning. Even

*Siddhas* welcome it. VI, 42 3-5 Kṛṇa and Arjuna enter. The divine lord declares the victory of युधिष्ठिर, *along with his brothers*. Arjuna declares the victory of his elder brother – the oldest of Pāṇḍavas VI, 42, 6-7 युधिष्ठिर salutes कृष्ण and invites अर्जुन to approach him. Arjuna salutes युधिष्ठिर. VI, 42, 8-9 युधिष्ठिर asks 'how can there be anything *but* the victory of one whose मङ्गल (auspicious things) the Ancient Person, Nārāyaṇa himself longs for'. This is युधिष्ठिर's thankfulness for कृष्ण's having declared his victory as soon as he come into युधिष्ठिर's presence with the words 'विजयता ... युधिष्ठिरः ।' नृ नारायण makes युधिष्ठिर address कृष्ण as 'भवान् पुरातनः नारायणः'. But this need not cause any surprise. In the Gītā a part of the महाभारत, the source of the वेणीव्हार, the Lord describes him self in terms of the Highest.

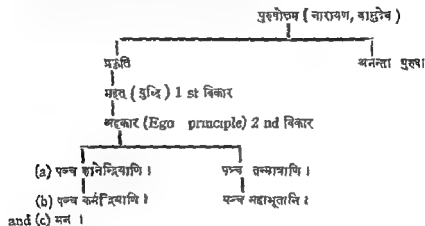
(43) Construe इत्युन्महदाग्निमन्मृतमूर्ति, गुणिम, प्रवानान् उदयनामस्थान हेतुम्, अजम्, अमरम्, अविन्यन्वा चिन्तयित्वा अग्निः [ कं चन ] उगति दु मी न भवति [ हे ] देव, दुष्ट्वा पुनः किम् । (मालिनी)

Perhaps the best course of understanding the contents of this verse is to take it as embodying philosophy which is identical with what is contained in the Śrīmad Bhagavadgītā. Students of this *prasthāna* know that the philosophical view the poem offers is a harmonious combination of the (a) Upaniṣadic *advaita* according to which there is only one principle that underlies, pervades and transcends this universe and (b) the Sāṃkhya thought that the universe is to be traced back to two *fundamental principles*, (1) Pradhāna or Prakṛti which is the combination of *sattva*, *rajas* and *tamas* constituents (गुणः) in a condition of equipoise i.e. in the proportion of 1: 1: 1 and (2) Puruṣa (Soul, Spirit) who is *udāsīna* (situated on high, altogether unaffected) and *akartā* (not doing anything, not the agent of any act, all acts being ascribed to Prakṛti or Pradhāna). The earlier Upaniṣadic thought contained in the major and older Upaniṣads such as the Chāndogya and the Brhadāraṇyaka Upaniṣads is *monistic* or accepting the existence of only one principle which is best called as *Sat* (existence pure and simple) or Ātman or Brahman. All else is *बाह्यरन्ता विनाशः नानस्तम्*, *sat* alone is true. The Sāṃkhyas who go from the known to the unknown postulate the insentient principle viz., Pradhāna as the source of all that is inanimate (जड, अचेतन) and *infinite Puruṣas* who are the souls or spirits of living beings as the fundamental principles underlying the

universe The Gītā accepts *one Highest Person* who has *māyā* which consists of *guṇas* or constituents (‘मम माया दुर्लभा’ which is ‘या गुणमयी माया’) as his nature (प्रकृति) which is *lower*, while the souls are His (पुरुषोत्तमस्य) *higher nature* (परा प्रकृति). The Gītā characterises the Highest as भाविन्, the lord of माया, which is His wonderful capacity to make one many. The Lord controls, presides over his nature (‘प्रकृतिं स्वाम् अवष्टभ्य’) and creates this universe though He is Himself far beyond it, far superior to it (नाह तेषु ते न हि — the whole of Me is not in them, they are contained in Me). With this metaphysical doctrine of the Song Celestial in mind, more probably than not, Bhāṭṭa Narayana has put, the verse under consideration into the mouth of बुधिशिर. The last two lines are easy of interpretation and are therefore, better taken up first ‘Having even (अपि : e just or merely) meditated on you (त्वां), not-born (अ-जन्, birthless), immortal (अमरम्) very difficult to think of (अचिन्त्य = दुश्चित्य one thinking of whom is no easy matter), [a person] does not become (न भवति) one suffering from unhappiness (दुःखम् + इन् possessive) : ■ he becomes happy (दुःखी न भवति = सुखी भवति). The idea is “to think of the Lord is enough to have all misery (दुःख) brought to an end. How much greater again (पुनः) is the possibility of one becoming happy on having seen You [incarnate]?” किं पुनः = किमु and the presence of this वैशुतिरन्याय readers the verse an example of the अर्थापत्ति अलङ्कार. यदि त्वां चिन्तयित्वा अपि पुरुषः कथं न दुःखी न भवति अर्थात् आपद्य तर्ह्यन्त यत् त्वां दृष्ट्वा साक्षात्कृत्य न दुःखी न भवति इत्यनेन सुखी स्यात् इति यावत्. From another point of view, the 3rd and 4th lines are an example of the अप्रस्तुतदर्शना अलङ्कार. For when बुधिशिर wanted to speak specifically of his being only naturally happy on having seen the immortal Lord incarnate he has made a statement true of the entire class of persons who have seen the Lord i. e. here निष्पद्य प्रभुने सति there is सामान्यस्य निर्देश (प्रधाना निर्देश). To proceed to the contents of lines 1 and 2. There are two adjectives qualifying त्वां (last word in line 3rd) that are contained in line 1 and 2. The first is कृत्स्नस्मददादिशोभनभूतमूर्तिम् to be explained as इदं यं गुरु नन्दरादि शोभन नभभूतामूर्तिं यन्मयं कृत्स्नस्मददादिशोभनभूतमूर्तिम्, न कृत्स्नस्मददादि शोभनभूतमूर्तिम् — बहुव्रीहि. This means the Lord is one whose form (मूर्ति = आकार, व्याहृत रूपम्) has arisen (उत्पत्ता p. p. of भू + भू √ वासे to come into existence) on account of the agitation (दाह).

—from *अधु* to be agitated, to be disturbed Cf 'ध्रुवः समुद्रः' with Mahat (principle : ■ one called by the alternative name of Buddhi—Cosmic Intelligence) at the commencement or beginning (महत् महत्त्व बुद्धि इति यावत् आद्यौ आरभे यस्य स महदादि क्षाम)—agitation which has been effected (कृत made, effected by you) and which is great (गुरु lit. heavy, ponderous : e. here extra ordinary, as it is cosmic) The idea is—the Lord in fact is 'अव्यय, अनुत्तम' His 'पर, भाव' is past the range of sense organs. But according to the doctrine of incarnation enunciated in the Gita परिनाशाय मायूनां विनाशाय च दुष्कृतान् । धनमस्थायतायाय संभवामि युगे युगे । IV, 7-8 the Lord takes a manifest form. Now before this takes place it is of course necessary that the entire back ground is there. निराकार becoming मूर्त presupposes time-place-distinction. Thus the Lord has his concrete form arisen as a result of (क्षोभन) the agitation at the commencement ■ of which there is the महत् principle. This is the agitation in सत्त्व-रज-तम equipoise which is otherwise called प्रकृति. Unless प्रकृति becomes changed or modified (विद्वत्), there cannot be any concrete form the Lord will have. The शोभ ■ गुरु, being cosmic in nature or one that results in the origination of the entire universe. From the pre-creation [or post universal destruction] stage to reach the creation stage the fundamental principle प्रकृति has to undergo a change. Its equipoise has to be disturbed. The first (आद्यौ) step in the change is that there arises महत् or Cosmic Intelligence. It cannot be forgotten that according to the Gītā, the Highest is the Lord. Even this Cosmic change is made (कृत) or effected by Him, 'though this act in no way affects the lord (तस्य कर्तारमप्यकर्तार मा विद्धि) This is the propriety of कृत (which ■ here equal to तस्यैव कृत.. This is in keeping with 'महं बीजप्रदं पिता'— 'the child universe is born of the mother प्रकृति with Me as the father as the Gītā puts it) शुणित ■ the other adjective qualifying सौ शुणा अस्य सन्तीति शुणी The Lord has the constituents (शुणा) in his possession. He is associated with the constituents सत्त्व, तमस् and रजस् and thus becomes the cause of the origination (उदय), destruction (नाश) and maintenance (स्थान) of the creatures (प्रजानाम्-प्रजायते इति प्रजा, तासान्) 'मायी' of the Gītā and 'शुणी' here are the same. Only when the Lord gets himself associated with शुणः सत्त्व, रजस्, तमस् does he become the cause of the origination (प्रद) maintenance (विष्णु) and the destruction (महेष्ट) of

the totality of creation including both sentient beings and insentient things. The विकार of प्रकृति, with महत् as the first in the process results in the whole universe coming into existence through अहंकार (Ego principle) branching off on one side into पञ्च तन्मात्राणि (five subtle essences of महाभूत) and later पञ्च महाभूतानि (पृथ्वी आप् तेज, वायु and आकाश) and into पञ्च ज्ञानेन्द्रियाणि, पञ्च कर्मेन्द्रियाणि and मन on the other. Tabularly this may thus be indicated



But दुर्बिद्धिर affirms that the Highest is अज, अमर अवित्य, these are terms directly borrowed from Upaniads and thus it would be clear that in the welding together of the Samkhya and the Upaniadic thought, the Gītākāra has given prominence to the Upaniadic thought, भट्ट नारायण is only echoing the metaphysical position taken by the गीताकार. It is necessary to add that in the translation the compound कृतपुरुषमहदादिशोभनभूतमूर्तिम् is taken to be one which can be dissolved as कृता शुरुष महदादयः [विकारा] यथा सा ह्यपुरुषहृदादि (प्रकृति), तस्या शोभाय संभूता मूर्तिरस्य । In the compound thus understood, 'कृता' '-by whom?' remains unanswered. It is better to take the dissolution of the compound explained at full length above as the author's intention 'कृत, by whom?'—the answer implied is 'of course by You—who are अज, अमर, अवित्य'. This interpretation would appear to be consistent with the Gītā and the Upaniads on which the poem is based ( Vide ' सर्वोऽनिष्टो माव, दाम्बा गोपालन्दन । ) The source of the Ven'sambhāra is the महाभारत. Consequently this alone would commend itself as the correct interpretation of VI, 43. In a single sentence दुर्बिद्धिर's thought can thus be put—If one who meditates



on you or thinks about you is happy, why should he who has seen you not be so? [I have seen you :- I am sure to be happy]. This is युधिष्ठिर's re-action fraught with modesty to his victory having been declared by इन्द्र. युधिष्ठिर means 'I whose मङ्गल the Supreme Lord Himself longs for, am sure to come out successful.' VI, 43, 1 Having modestly ascribed the credit of his victory to the Lord, युधिष्ठिर turns to his younger brother Arjuna whom he affectionately ('वत्स') asks to embrace him, having himself first done so (भर्जुनर्माहृत्). ४३१ narrates in verse 44 that arrangements for युधिष्ठिर's coronation have been made, holy waters have been brought for the purpose in pitchers

(44) Construe : अथ भगवान् व्यासः, अमी च वारमीकिरामादयः मुनयः, माद्रीसुतधिष्ठिताः धृष्टद्युम्नसुताः सैन्यपतयः च आशाविश्वैः मागधनत्सदादवकुलैः समं सन्धो-  
त्तमिनोर्ववारिकुलैः [मन्त्र] ते राज्याभिषेकाय प्राप्ताः । (शाङ्खविकीर्तिनः).

Here is व्यास of divine powers (भगवान्) and these sages वात्सीकि, परशुराम and others (वात्सीकि राम च भार्गवै येषां ते) and the commanders of the army with धृष्टद्युम्न prominent among them (धृष्टद्युम्नः प्रमुखः येषां ते) led (lit. presided over अभिष्ठिताः) by the sons of Madri (नकुल and सहदेव), with pitchers (कउराः) of water (वारि) from sacred places (तीर्थे) supported (उत्तमिन् p. p. p. from उ + लभ् to prop, hold up, support) on their shoulders ('सन्धो' — Cf Marāṭhi 'खान्दा') that have arrived (प्राप्ताः) with (सन्) the families (कुले) of Magadhas, Matsyas and Yādavas, who can be put [to do anything] by command (आज्ञया विनये), for your coronation (राज्येऽभिषेकः lit. sprinkling with holy waters — on the kingdom i. e. as one who is to rule the kingdom). Not only व्यास, but परशुराम and वात्सीकि also are present. Has the author introduced the 'बद्धमुक्त' in the play? Again the coronation of युधिष्ठिर according to the महाभारत takes place much later. Here धृष्टद्युम्न is yet alive. That means the slaughter in the ऐतिह्यम् of the epic has not yet taken place. Is this to save As'vaththāman for whom the author has shown a predilection in Act III? Any way for the purposes of the drama, अष्ट महारथिनः 'नाम' here introduced a change in the account of the epic. VI, 44, 1 व व्याकुलः, अन्यकुलः, व्याकुलः. मत्स्यमानः कूटः व्याकुलीकृत a वि form. I, 44, 3 युधिष्ठिर is surprised how 'we were thus deceived (विप्रलब्धा—nom. plural of विप्रलब्ध—p. p. p. from वि+प्र+लभ् to cheat) by the demon Carvaka? VI, 44. 4-5 Bhīma's anger is true to his nature. पुण्यवनेषु अपत्यः (1) meanest among holy persons, by विप्रोत्तम्युक्ता 'the worst of sinners' or (2) according to अनर, पुण्यवनः=राक्षस ('यानुधानः पुण्यवनो नेर्कतो यानुधुनी ।')

Bhīma wants to find the wretch out. VI, 44, 67 Kṛ-ṇa, however, says the evil souled one is already taken captive (नि-गृहीत) by नकुल. As is usual towards the close of Sanskrit plays, a query is made (here by कृष्ण of युधिष्ठिर) what desired thing (समीहित) further (परं) than this, shall I cause to come about (सवाद्यामि—causal 1st person sing of भू+पृ to take place, to come about)? VI, 44, 8-9 युधिष्ठिर's words are similar to those of others in similar places in other plays in Sanskrit न किञ्चित् न ददाति=सर्वं ददाति । 'महं संतुष्टायामि' I am pleased पुरुषार्थं संपादयती युधिष्ठिर उवाच— with an understanding common to [all] persons अभ्यर्थयितुम्—infinite of अभि+भर्त्स 'to long for, to beg or ask' The reason why युधिष्ठिर cannot ask for anything further is given in verse 45.

(45) Construe : क्रोधान्धै सकलं हिपुकुलं हतम्, ते वयं पञ्च अक्षताः, मम दुर्नयोनितः निकारार्णव पाञ्चादया तीर्ण, देव पुरुषोत्तमः त्वं मुकृतिन माम् आरतः [सन्] भाषसे । प्रपन्नं भगवत अतः परम् अन्यत् किं नाम ब्रह्म वारचे (शार्दूलविक्रीडितम्)

युधिष्ठिर enumerates the principal achievements of the पाण्डवः (1) By us blind with rage (क्रोधान्धैः) the entire (सकलं) family of the enemy (हिपु कुल) has been slain (हतम्) Those (ऽऽ) who were required to fight the enemy) we (ते वयं), five (in number) (पञ्च) are unwounded (अक्षता—ऽऽ) a hale and hearty) (2) By पाण्डवः, the ocean (मण्डल) of insult (नि-कार) produced (उप-पन्न) by my bad polity (दुर्नय - दुर्नीति equal to faulty राजनीति where 'सुमा' was given more importance than it deserved, where दुर्नयः were for a long time अदृष्ट), has been crossed (तीर्ण) (3) You, god Puruṣottama, speak to me with regard (आश्रितं) for, or having taken special interest in me, who am thus having good deeds (मुकृत् + हन्) to my credit. मुकृतिन मां भाषसे=मां भाषते यत् मुकृतीयम् इति अनुमीयते । Beyond these three what is there that I shall beg of the Lord who is pleased [with me] — This last is a प्रश्नोद्धार with its answer 'न किञ्चित्' contained in the question. युधिष्ठिर repents his दुर्नय. The evil of it was washed off by भीम who, therefore, is the hero of the play. युधिष्ठिर's confession of his faulty polity is decisive in helping us know whether he can be regarded as the hero of the play. He cannot. VI, 45, 1 This too is in conformity with the orthodox ending of Sanskrit plays, 'all the same, if the lord be pleased, let this be

(there)”—and then follows the passage of all भरतसः L. e. नट्स or actors. Even those who played the role of दुर्योधन, दुःशसन, कर्ण join the chorus—

(46) Construe : जनः अकृपणम् अस्वभ्रान्तं पुरुषायुष जीव्यात्, [इ] पुरुषोत्तम, देवं विना भवदमक्ति भवतु, दयितुवन, विद्वन्धु, गुणेषु विशेषित, सततसुकृती भूपः प्रसाधितमण्डल भूयात् : (हरिणी)

‘Let people live the life of a person (पुरुषायुष) L. e. the full span of human life [a hundred years according to the S’rutis सतायुर्व पुरुषः]. L. e. let none die a premature death, let every one live to the ripe old age of a hundred years. Mere long life, however, is no good. Hence the adverb अकृपणम् in a manner where there is no wretchedness (कृपण = कर्षण्य, भावप्रधानः निन्दितः or न कृपण यथा तथा अकृपणम्) L. e. the state of being in a miserable condition due to poverty (which makes चान्दन् prefer death to poverty) and अस्वभ्रान्तम् L. e. न स्वा भ्रान्त भयः (नपुंसके माते च) यस्मिन् कर्मणि यथा स्वा तथा—‘where there is no state of being tired by illness (रुग्—f a disease, Cf गण, रण्युष्मा etc.)’ Illness is one of the greatest handicaps from which human life suffers. The dramatist, therefore, makes the actors pray for a long, prosperous and healthy life of people. ‘Without division (देव विना) let there be devotion to you, O Best of Persons. Unflinching devotion to the Highest Lord is another blessing the dramatist has made the actors seek Regarding the king—as those were days when ‘monarchy’ was the form of government—what is asked for is that he should be one to whom the world L. e. the people or subjects are dear. (दयितु वन यस्य सः) He should be a friend of (दन्धुः lit a relative L. e. one favourably disposed to) the learned (विदुषां), one who knows (विद्वेदीनि) L. e. appreciates excellence (विद्वेष from वि + शिष् to surpass, excel), ever (स्ततः) in the habit of doing good things (सुकृत+साच्छीत्ये णिनि = सुकृतिन्, ncm. sing is दुःकृती) and finally one who has conciliated (प्रकर्षेण साधित मण्डल देन स) [the royal] circle (मण्डल). मण्डल is a technical term which occurs in works on rājāntis’āstra. It consists of the विजिगीषु (young king desirous of conquering L. e. becoming the sovereign monarch) अरि, अरिमित्र, अरिनिग्रमित्र, पार्ष्णिप्राह, पार्ष्णिग्रहामार, आक्रन्द, आक्रन्दामार, मध्यम, उदामीन etc. The king should have this entire circle kept in order (प्र+साध्) to keep in order or alternatively decorated (from प्र+साध् to decorate) Kṛṣṇa says ‘be it so.’ All go out. The curtain is dropped as the play comes to an end here

To proceed to an analysis of the contents of the sixth act As the curtain goes up, there are discovered on the stage, Yudhiṣṭhira (seated), Draupadī, her maid servant as well as a man servant. Yudhiṣṭhira thinks and heaves a sigh as Bhīma ever loving adventure has put them all in a very precarious position on account of his (Bhīma's) new vow 'Either I shall kill Duryodhana to day or else *commit suicide*'. The king is therefore, issuing orders to inform Sahadeva that devoted spies knowing well their job be made to move around the Samanta pancaka to find out Duryodhana. The king wants his man servant to convey to Sahadeva the necessity of closely examining all holding conversation of a suspicious nature and in secret, all distressed by disease, all who would be asleep all at the mercy : under the influence of wine All places where birds would appear to be frightened as also deer, all foot prints looking like those of kings also, Yudhiṣṭhira commands, be duly observed As the man servant is about to leave, he notices and announces to the king the arrival of Pāncālaka. The latter declares he has brought good news *Not only has the track of Duryodhana been found, but the evil souled wretch himself has been found out* Not only has he been found out, he has been made to be in the range of fights This last bit of news makes both Draupadī and Yudhiṣṭhira full of concern for Bhīmasena. This is a case of too much of affection leading them to be apprehensive of the safety of 'my lord (*nātha*)' and 'dear (or child) Bhīma.' As Yudhiṣṭhira puts in so many words he knows the strength of Vṛkōdara, with his mace up lifted in battles and yet is full of apprehension regarding his victory The moment was very critical as he tells Draupadī 'either the end of *our* life or that of the life of the beast of a human being Duryodhana, would take us to the end of the insult inflicted on us in the assembly of kings formerly' The very next moment he says confidently 'your mass of hair will be tied up to day and *that* one capable of dragging it will be killed Pāncālaka then narrates how having learnt Bhīmasena's new vow (either to kill Duryodhana or *commit suicide*) Duryodhana disappeared, no one knew where He tells how Bhīma and Arjuna, or the same chariot with Kṛṣṇa, failed to find him out He continues to give the account of the way in which while all were in an atmosphere of suspense not unmixed with impatience, some person whom Bhīmasena knew well

came up to report that there were two rows of foot prints which led to the lake and how one of them came up again on dry land but not the other. Kṛṣṇa at once made out that Duryodhana who knew the lore of making water remain still had concealed himself in the lake. Bhīmasena agitated the water of the lake in a way so as to frighten not only the birds but aquatic creatures like sharks and crocodiles also and addressed bitter words to Duryodhana 'You beast of a man claiming birth in the spotless family of the moon, who characterise me the killer of your brother Dus'sa'sana as your enemy, you who are so proud as to be insolent towards even Kṛṣṇa, — you are now hiding yourself in mud, having run away from the battle field, out of apprehension from me. What have you done to me, Bhīmasena, through 'anger —' in that all pride has by you been thrown to the winds?' Draupadī is again concerned about the safety of Bhīmasena, though Yudhīsthira tells her in so many words not to utter any 'inauspicious fore bodings'. Pāncālaka picks up the thread of the story and tells how Bhīmasena agitated the lake on all sides, very extensive though it was and thus forced Duryodhana to come out 'even like deadly poison that came out of the Kṣīrodadhī' (in days of yore). Duryodhana answered Bhīmasena that it was *not out of apprehension but out of a sense of shame that he had not been able to kill the sons of Paṇḍu*, that he had resorted to the lake. He was not hiding for safety. He was ashamed to show himself to others not having succeeded in his mission. He was *resting* for a while. 'The two warriors were made to get out of water by Kṛṣṇa and Arjuna'—narrates Pāncālaka, 'and as Duryodhana sat on the ground where there was none from his brothers and as he heaved a long and hot sigh, Bhīmasena said to him 'O king of Nauravas' feel not sorry that Pāṇḍavas are quite capable of fighting and that you are without a helpmate. *You are free to choose any one from us five, who with armour on and weapon in hand will fight against you*' Duryodhana's reply was one that did him full credit 'As killers of Karna and Dus'sasana you are both equal to me—yet lover of adventure that you are, O Bhīma, though hated by me, you are *welcome* to me as my opponent on the battle-field'. Pāncālaka brings his account to a close by saying that Bhīma and Dur-

yodhana who had started their fight had begun moving round in circles, that at the command of Devakinandana he came to convey to His Majesty Yudhisṭhira the former's message 'the surface of the earth has now on Duryodhana's having been found out become free from obstacle, let ceremonies worthy of the prosperity (as good as achieved) be commenced' Draupadī is sure that what the Lord of the three worlds had said cannot prove otherwise Pāncālaka observes that that was *no mere blessing but a command of the destroyer of the demons* 'Yudhisṭhira orders the Chamberlain to do the needful. The persons addressed by him ask him whether he does not see the whole preparation started in great enthusiasm by all Yudhisṭhira orders the Chamberlain to reward Pāncālaka duly for the good news he brought and the Chamberlain leaves with Pāncālaka to carry out the king's command. Draupadī who is afraid about the safety of Nakula and Sahadeva in a single combat against Duryodhana asks Yudhisṭhira as to what prompted Bhīmasena to make the offer to Duryodhana that he was free to name any Pāṇḍava whom he would choose to fight against Yudhisṭhira explains that Bhīmasena's sole anxiety must have been that otherwise the son of Dhṛtarāṣṭra would give up all sense of pride, cast off his weapon, repair to a penance grove or else beg for peace through his father—and that this would render the chance of his (Bhīmasena's) own vow being fulfilled very slender indeed Yudhisṭhira somehow feels that there would be a fight between Bhīmasena and Duryodhana and the elder brother expresses his pious wish for his dear younger brother's success in the combat.

Behind the curtain some one cries for help as he is all too thirsty Yudhisṭhira loses no time in making the Chamberlain usher the person in. There enters on the stage a demon Cārvāka by name. He has put on the dress of a sage. On his arrival, all rise to show their sense of veneration for him. He asks for water, gets himself seated and asks the king also to occupy his seat. Water is brought for the 'sage' who washes his feet with it but refuses to drink that water as it was offered by a *Kātriya* who must be losing many a relative every day on the battle-field. The visitor says that the shade and the cool breeze coming from the Sarasvatī were enough to enable him to have his fatigue removed.

He tells Draupadī's maid that fanning was *not* the *proper* courtesy to be shown to sages. Yudhiṣṭhira inquires of the sage what made the latter so full of fatigue. The sage answers 'curiosity so natural to sages makes me move round the Samantapancaka to witness the single combats of great *Kṛatīyas*, to-day, however, due to extreme heat of the autumnal sun, I have come back without having watched to the end *the mace fight between Arjuna and Suyodhana*'. The last phrase comes as a shock to Draupadī and Yudhiṣṭhira. The sage after some respite tells in so many words what Yudhiṣṭhira and others suspected viz., *the fight between Bhīma and Suyodhana was [already] over*. Yudhiṣṭhira and Draupadī fall into a swoon. The sage ascertains from the Chamberlain that his hosts are none others than Yudhiṣṭhira and Draupadī and observing 'O I have done a terrible thing indeed' he proceeds to tell the news of the calamity of a relative as briefly as possible and says 'on the battle between Bhīma and Suyodhana having started, quickly there arrived Balarāma on the scene, the battle continued in his presence for a long period of time, but due to his partiality for Duryodhana Balarāma gave him a hint secretly and this was the end of Duryodhana's vengeance against Duśśāsana's enemy'. This unequivocal declaration of the end of Bhīma's earthly existence by the sage throws both Yudhiṣṭhira and Draupadī into a swoon. The Chamberlain helplessly requests the sage to console the king. The sage is only too anxious to convey the 'remnant of the story' to the king 'though ward off by Vasudeva, Arjuna threw away his bow and taking the mace of Bhīmasena began to fight against Duryodhana, Balarāma who anticipated Arjuna's fall took away Kṛpā along with him to Dwāraka.' Yudhiṣṭhira congratulates Arjuna on his having taken to the path that would enable him to follow his brother (Bhīmasena). Draupadī faints away. Yudhiṣṭhira imagines mother Kuntī to be there before him and asks her to learn about the 'courteous conduct' of her son (Bhīmasena) in going away to the other world, leaving Yudhiṣṭhira behind. He recalls that Bhīmasena kept the earth at his disposal, that though offered as a stake while playing with dice, he did not become angry, that for maintaining his (Yudhiṣṭhira's) position, Bhīma worked as a cook at a palace—these were

indications that Bhīmasena had endeared himself to the denizens of the heavenly world. Yudhiṣṭhira addresses Balarāma and asks him 'what path is this you have adopted in that you have turned your face away from me in this way?' He approaches Draupadi and tells her not to deceive him by fainting away. Drupadi regains her consciousness. But from the words she utters it is evident that she is smitten with grief. She addresses Bhīma (whom she thinks to be there before her) and beseeches him to tie her mass of hair. She asks Buddhimatikā, similarly, whether 'her lord' had not made the promise in *her* presence. She wants the friend to get wreaths of flowers ready and to arrange her braid of hair. Immediately after this she recalls that her lord has left the world of the living 'I shall follow him who has gone only a little while ago'. She urges Yudhiṣṭhira to *enkindle the pyre*. 'You may carry out your duty as a *Kṛātrīya* by attacking the one who deprived your brother of his life or you may do whatever you like' she tells Yudhiṣṭhira. Yudhiṣṭhira agrees to this. He instructs the Chamberlain to provide her with a pyre and then having given up the idea of using a bow and arrows against Duryodhana decides to follow in the footsteps of Arjuna by using Bhīma's mace to fight against the enemy. The demon who is masquerading as a sage suggests to Yudhiṣṭhira that if the latter's mind was averse to securing victory over the enemy, he could renounce his life anywhere—that there was no point in going there where his brothers fought against Duryodhana. These words make the Chamberlain observe that the sage must have a demon's heart. The demon is apprehensive that his identity has been known by the old servant of the Pāṇḍavas. He makes the most of a bad bargain by explaining that his only concern was that the afflicted royal sage he spared learning the other disaster that was sure to have befallen Arjuna, judging from the latter's absence of skill in the use of mace as a weapon. The unsuspecting king thanks the sage for the great affection he has shown in making the suggestion that the king desisted from going to the battle field. The Chamberlain is distressed to see His Majesty, comparable to a divine being, having decided to give up his *kṛātra* duty. Yudhiṣṭhira tries to explain that he would not be able to see Bhīma and Arjuna struggling on the ground in their throes. Nor again could he bear the sight of



the enemy successful in his undertaking. He tells Draupadī that so soon as the fire would be enkindled the two of them would throw themselves into it. Draupadī wants Yudhiṣṭhira to collect fuel and enkindle fire as she could not brook delay in seeing 'her lord'. She is shocked to see that the very palace or royal family that she knew for years was now that 'her lord' was no more being avoided even by the servants. No-one was ready even to obey His Majesty. The demon observes that on the part of ladies from the Bharata family following their husband in death was only meet. Yudhiṣṭhira at last requests the sage to provide fuel for the fire. The sage knowing well that this was improper for a sage openly says that he could not wait just there though he decides to enkindle fire without being detected by anyone. As the last resort Yudhiṣṭhira has to fall back on self-help. Draupadī wants him to make haste. There is a terrible blast of a conch that is heard from behind the curtain. Yudhiṣṭhira asks Pāncālī to give her last message to mother Kuntī and to her (Draupadī's) co-wives. Both of them ask the servants to convey to Kuntī the sad news of the death of her brave son who carried her safely out of the house of lac. Yudhiṣṭhira wants Sahadeva to be told to save his life by all means, obey his brother Nakula and not to follow the eldest brother in death but offer libation to father Pāṇḍu. Draupadī's last message to her dear friend Subhadrā is that she should preserve by all means the child that was there in the womb of Uttarā. 'Perhaps, he would offer drops of water to us, departed from here.' Yudhiṣṭhira is struck by the irony that when the whole big 'tree' was burnt down, as ill luck would have it, some unaccountable hope was being entertained in regard to that 'subtle sprout' thereof. Yudhiṣṭhira asks the Chamberlain to leave for conveying his message to Sahadeva. The Chamberlain is deeply affected and leaves weeping that the forest of Kuntī's sons which would have given coolness to the entire earth was all but burnt down. Before the Chamberlain leaves, Yudhiṣṭhira gives him a message for Arjuna, if at all the latter survived 'do not be angry towards Balarāma, the brother of your dear friend Kṛṇa, repair to a forest, *lead not the life of a kṛtrīya again*'. The king and Draupadī vie with each other in consigning themselves to fire but later

Draupadī to arrange her hair that caused obstruction to her eyes. All hope of counteracting was over, according to him. But Bhīmasena says 'while I am alive, O Pancālī, the hair thrown into disorder by Duryodhana ought not to be arranged by you. I shall myself do it.' Draupadī runs away in apprehension as she, like Yudhishthira and the Chamberlain, thinks that she is addressing Duryodhana. Bhīma is surprised that Yudhishthira has embraced him closely having mistaken him for Duryodhana. 'Noble sir, be pleased, be pleased' he requests Yudhishthira. Now does the Chamberlain draw near and announce gladly Congratulations on Your Majesty's meeting his younger brother, Bhīmasena, whose identity could not be known as his body was besmeared with Duryodhana's blood' The Ceti asks Draupadī to come back. Draupadī takes this to be one of the false consolations she offered to her. Yudhishthira gets himself satisfied that the person he has embraced is his dear younger brother Bhīmasena, and none else, that Arjuna is alive. Bhīmasena asks for a moment being granted to him as much remained to be done even then 'I shall just tie up the hair of Pancālī with my hand sprinkled over by Duryodhana's blood' The king permits Bhīmasena to go saying 'go' let the poor one enjoy the festival of the arrangement of her hair (Ven'samhāra). Bhīmasena inquires of the Ceti 'where is that Bhanumatī who used to mock at the bride of the Pandavas?' Bhīmasena asks Draupadī whether she remembers the promise he made before going to the battle field. Draupadī answers 'not only do I remember, I experience the fulfilment of it, thanks to the favour of my lord' Bhīmasena shakes Draupadī's braid saying 'let this be arranged' Very significantly does Draupadī say 'my lord, I have forgotten this act—I shall [however,] learn it again through my lord's favour' Bhīmasena arranges the braid. Behind the curtain there is a pious wish loudly expressed 'let the remaining Kātrīyas those who have survived the fire of the great war-fare well.' Yudhishthira points out to Pancālī 'here is your arrangement of hair granted by Siddhas moving through space.' Kṛṇa and Arjuna enter. Yudhishthira salutes the former and embraces the latter. He asks the lord 'how can one who has seen you suffer in the world, when on only meditating on you a person is able to get rid of all

# APPENDIX-A

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मद्वियोगभयात् तातः	७६	३	१७	शक्ष्यामि तौ परिष	१९०	६	२२
मन्यायस्तार्णव्याम्भः	२१	१	२२	शल्यानि व्यपनीय	१३४	५	१
मम प्राणाधिके	१४६	५	१५	शम्येन यथा शल्येन	१४४	५	११
मम हि वयसा	१९४	६	२४	शाखारोधस्यगित	१९५	६	२६
मया पीतं पीतं तदनु	२००	६	३१	शोकं स्त्रीवन्नयन	१५५	५	३३
मयि जीवति यत् तातः	८६	३	३१	शोचामि शोच्यमपि	१४६	५	१६
महाप्रलयमारुत	६६	३	४	श्रवणाञ्जलिपुष्टपेयं	२	१	४
मातः किमप्यसदृशं	१३५	५	३	श्रुत्वा वधं मम मृषा	७३	३	१२
मामुद्दिश्य त्यजन्	१४७	५	१७	सरुलरिपुजयाशा	१५३	५	२७
यत् तदूर्ध्वतमत्युग्रं	११	१	१३	स कीचकनिपूदनो	१८६	६	१८
यत् सत्ययतभङ्गभीरु	२३	१	२८	सत्यक्षा मधुरगिरः	५	१	६
यदि शत्रुमुज्झित	९१	३	३९	सत्तादप्यनृतं भेषो	९८	३	४८
यदि समरमपास्य	६८	३	६	स भीरुः शूरो वा	९१	३	३८
यद् दुर्योधनपक्षपात	६६	३	५	सर्वथा कथय ब्रह्मन्	१८१	६	१५
यद् वैद्युतमिव ज्योतिः	१२	१	१४	सहभृत्यगणं सशान्धवं	३२	२	५
यन्मोचितस्तव पिता	१६१	५	४२	सूतो वा सुतपुत्रो वा	९०	३	३७
यस्मिंश्चिरमणय	३८	२	१२	स्त्रीणां हि साहचर्यात्	१९	१	२०
युक्तो यथेष्टमुपभोग	१०६	४	६	उग्रयत् न भवान् पीत	१६०	५	४१
युष्मच्छासनलज्जनाहसि	१०	१	१२	उत्ते जरति गात्रमेये	३१	२	४
युष्मान् हेपयति	१६	१	१७	हत्वा पार्थोन् सलिल	१३०	४	१३
येनासि तत्र जनु	१९३	६	२३	हृदमाण्डमंशभोभणे	५९	३	१
यो यः शस्त्रं निर्मति	८७	३	३२	हृष्टी हनुः सत्यं	१९७	६	२८
रक्षणीयेन सततं	१०६	४	७	हस्ताष्टप्रविलो	५५	२	२५
रथो नाहं न भूतं	२०५	६	३७	हीयमानान् फिल	१३९	५	६
राजो मानधनस्य	१०१	४	१				

## APPENDIX-B

### INDEX TO SUBHĀSITAS

(The numbers in the brackets at the end of the *subhāṣitas* indicate the pages of the text. Where there are stanzas, reference to the same is made by indicating the number of the Act and the stanzas first. Then follows the number of the page on which the passage can be found.)

- (1) अकुशलदर्शना अपि स्वप्ना देवताना प्रशस्य कुरालपरिणामा भवन्ति । (30)
- (2) अनुक्तहितकारिता हि प्रकाशयति मनोगता स्वामिमक्तिम् । (174)
- (3) अनुहृद्द्वनीय सदाचार । (102)
- (4) अप्रमत्तसचरणीयानि रिपुबलानि श्रूयन्ते । (26)
- (5) अवश्य चन्दनीयौ गुरु । (102)
- (6) अहो मुग्धत्वमकलाना नाम । (104)
- (7) आशा बलवती राजन् । (V, 23 p. 149)
- (8) उपक्रियमाणाभावे किमुपररणेन । (136)
- (9) उपेक्षिताना मन्दाना धीरसत्त्वैरवशवा ।  
अप्रासिताना क्रोधाभैर्मवत्येषा विवक्ष्यता ॥ (III, 43 p. 93)
- (10) कालानुरूप प्रतिविधातव्यम् । (142)
- (11) को हि नाम भगवता सदृष्ट विवक्ष्यति । (17,1)
- (12) गुप्त्या साधान्महानल्प स्वयमन्येन वा कृतः ।  
करोति महता प्रीतिमपफारोऽपकारिणाम् ॥ (II, 3 p. 31)
- (13) ग्रहाणा चरित स्वप्नो निमित्तान्मुपयाचितम् ।  
फलन्ति वाक्तालीय तेभ्य प्राज्ञा न विन्यति ॥ (II, 15 p. 42)
- (14) तेजस्वी रिपुहतबन्धुदुःखपार बाहुभ्या ब्रजति धृतायुधप्रवाभ्याम् ।  
(III, 37, p. 83)
- (15) प्रज विनापि विषयादुद्विक्कमस्य चेतोविवेकपरिस्फुरता प्रयाति ।  
(VI, 4 p. 160)
- (16) दैवायत्त कुले जन्म । (III, 37 p. 90)
- (17) न किञ्चित् ददाति भगवान् प्रसन्न । (210)

- (18) न धटस्य कूपपतने रज्जुरापि तत्र प्रक्षेप्तव्या (136)  
 (19) न युक्तमनभिवाद्य गुरुन् गन्तुम् । (152)  
 (20) न युक्तं ननुच्यसनं विस्तरेणावेदितुम् । (181)  
 (21) न युक्तं वीरस्य धनियस्य प्रतिज्ञातं शिथिल्ययितुम् । (186)  
 (22) पुण्यवन्तो हि दुःखभाजो भवन्ति । (127)  
 (23) प्रवृत्तिर्दुस्त्वज्जा । (23)  
 (24) ब्राह्मणशोणितं खलु एतत् । गलं दहद् दहद् प्रविशति । (65)  
 (25) यदि समरमपास्य नास्ति मृत्यामभिमिति युक्तमितोऽन्यतः प्रयातुम् ।  
 अथ मरणमवश्यमेव जन्तोः..... (III, b p 68)  
 (26) यद् देवन्निभुनवनाथो भगतिं तत् कथमन्यथा भविष्यति । (173)  
 (27) यायत् धनं तावत् समरविजयिनो जिता इताश्च वीराः । (153)  
 (28) यावत् प्रागिति तावदुपदेष्टव्यमभिर्चिञ्जिगीषुः प्रज्ञावताम् । (137)  
 (29) यानदयं ससारस्तावत् प्रसिद्धैवेयं लोकायानां यत् पुनैः पुनः लोकादयेऽप्यनुपतन्नीया-  
 इति । (76);  
 (30) वक्तुं नुकरमिदं दुष्करमव्यवसितुम् । (80)  
 (31) वन्त्राः खलु गुरवः । (13)  
 (32) [ भवति ] सत्यं सद्यः साहसेषु । (V, 21, p. 148)  
 (33) स इदानीं क्षिण्णो जनो यः पृष्टः परुषमपि हितं भणति । (41)  
 (34) मूत्रमिदमभियुक्तैः प्रवृत्तिर्दुस्त्वज्जति । (83)  
 (35) स्त्रीणां हि साहचर्याद् भवन्ति चेतासि भर्तृसहशानि ।  
 मयुरापि हि मूर्च्छयते विषविटपिषमाश्रिता बह्वी । (I, 20 p. 19)  
 (36) स्वपन् जनः किं न खलु प्रेक्षते । (29)  
 (37) स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः । (152)  
 (38) हीयमानान् किल रिपून् नृपाः सदधत्ते कथम् । (V. 6 p. 135)

## APPENDIX-3 (Metres in the drama)

There are in the Vamsavahara 208 verses in all. Bhatta Narayana has used 18 different metres for the same. Below are given their definitions and schema and the part the metres play in Acts I to VI is indicated.

### (१) वसन्ततिलका—उक्ता वसन्ततिलका समबाजगौग

Scheme -----

Act I 7, 8, 15, 21 Act II 7, 12, 23, 26, 28 Act III 10, 12, 18, 15, 21, 29, 30, 41 Act IV 5, 6, 8, 10 Act V 2, 3, 13, 16, 22, 32, 38, 42 Act VI 4, 9, 21, 22, 23, 30, 34, 35, 38=38

### (२) पथ्यावकम्

A variety of the famous अनुपु } युजोश्चतुर्थतो जेन पथ्यावकम् प्रकीर्तितम् ।

Act I 9 Act III 14, 36, 37, 41, 42 43, 46, 48, 49 Act IV 4, 7, 9, 11, 14 Act V 4, 6, 12, 15, 17, 19, 20, 23, 24, 25, 29, 31, 34, 39 Act VI 6, 10, 11, 14, 15, 29, 32, 33=37

### (३) शार्दूलविक्रीडितम्—सूर्याश्वेयंदि म सजौ सततगा. शार्दूलविक्रीडितम् ।

Scheme -----

Act I 2, 12, 24, 25 Act II 1, 2, 9, 13, 17, 20, 25 Act III 5, 9, 33 35, 47 Act IV 1, 12 Act V 1, 5, 7, 9, 10 Act VI 1, 7, 12, 13, 16, 17, 19, 27, 44, 45=33

### (४) स्रग्धरा—मन्त्रैर्याना त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।

Scheme -----

Act I 3, 22, 27 Act II 19, 22, 27 Act III 7, 32 Act IV 2 Act V 26 29, 30, 35, 36, 37 Act VI 2, 8, 37, 39, 41, 42=21

### (५) अनुपु ०१ श्लोक—श्लोके ण्ठ गुरु हेय सर्वत्रलुपञ्चमम् ।

दिन्नु पादयोर्ह्रस्व सप्तम दीर्घमन्ययो ।

Scheme . . . . . | . . . . .

Act I 13, 14, 16 17, 18, 19, 26 Act II 3, 4, 14, 15, 21 Act III 17, 18, 22, 23, 31=17

### (६) मन्दाक्रान्ता—मन्दाक्रान्तामुधिरस्तनगौर्मा मनी तो ग्युमम् ।

Scheme -----

Act I 23 Act II 8, 11, 18 Act III 8, 11, 20, 23 Act IV 13, 15 Act V 33 Act VI 20, 25, 26=14



## (७) शिखरिणी—रैन्द्रेष्टिन्ना यमनसमलागः शिखरिणी ।

Scheme : - - - - -

Act I 1, -10, 11 Act III 16, 19, 22, 25, 38, 45 Act VI 5, 28, 31, 40=13

## (८) मालिनी—ननमययपुनेय मालिनी मोगिलेकैः ।

Scheme : - - - - -

Act II 16 Act III 40 Act V 21, 27, 40 Act VI 36, 43=7

## (९) आर्या—यस्याः पादे प्रथमे द्वादश मानास्तथा तृतीयेऽपि ।

द्वादश द्वितीये चतुर्थे पञ्चदश सार्या ॥

Scheme : I and II quarters, 12 syllables each; II and IV quarter, 18 and 15 syllables, respectively.

Act I 4, 5, 6, 20 Act V 11-18=6

## (१०) हरिणी—नसमसला गः पङ्क्तेर्द्वयं हरिणी मता ।

Scheme : - - - - -

Act III 24 Act V 8, 41 Act VI 24, 46=5

## (११) वियोगिनी

or  
वैतालीय or सुन्दरी } निम्ने सप्तमः गुरुः सप्ते समरालेऽथ गुरु-  
वियोगिनी

Scheme : I &amp; III quarters—

- - - - -

II &amp; IV quarters—

- - - - -

Act II 5, 6 Act III 1, 2, 3=5

The last three verses are written in the Māgadhī language. The metre in which they are composed is known as मागधिका. This latter shows some variations from the regular वियोगिनी.

## (१२) पृथ्वी—वसो वसवला वसुप्रहयतिश्च पृथ्वी गुरुः ।

Scheme : - - - - -

Act III 4, 34 Act VI 18=3

## (१३) पुष्पाताम्रा—अनुवि ननुयरेफतो वकारो सुवि तु नवौ वलाश्च पुष्पिताम्रा ।

177 Vers. I and III quarters—

p 82 L 7 and IV quarters—

p 99 Trans. k - - - - -

p 103 Verse 2 Act IV 3=2

(१४) ग्रहपिणी—त्यासामिमेनञ्जसा ग्रहपिणीयम् ।

Schema — — — — —

Act III 29 Act III 27=2

(१५) मञ्जुभाषिणी }

or

मुनन्दिनी

or

प्रयोचिता

—सञ्ज्ञा जगो च यदि मञ्जुभाषिणी ।

Schema — — — — —

Act III 39 Act V 10=2

(१६) उपजाति

A mixture of

इन्द्रवज्रा & उपन्द्रवज्रा

—इन्द्रादिन्द्रवज्रा यदि तो जगो ग ।

उपेन्द्रवज्रा प्रथमे लघी सा ।

अन ततोदीरितलक्ष्ममाजौ

पादो यदीवावुपजातयस्ता ।

इत्थं किलायास्वपि मिश्रितासु

षडन्ति जातीष्विदमेव नाम ॥

Schema I & III quarters—

— — — — —

II & IV quarters—

— — — — —

Act VI 3=1

(१७) औपच्छन्दसिकम्—पर्वतेषां तथैव शेषमौपच्छन्दसिकं सुवीभि

Schema I & III quarters—

— — — — —

II & IV quarters—

— — — — —

( The metre differs from the वियोगिनी only in the m  
having a long syllable added at the end of each quarter )

Act II 10=1

(१८) द्रुतचिलम्बितम्—द्रुतचिलम्बितमाह नमो भरो ।

Schema — — — — —

Act II 21=1

## ERRATA

p 5	L 4	for	रुत्वम...	read	रित्वम....
p 6	Verse 9 L 1	„...	विपात्र...	„	विपात्र...
p 13	L 13	„	परिक्रम्योपसृत्य	„	परिक्रम्योपसृत्य
p 18	L 3	„	सपत्नीवर्ग	„	सपत्नीवर्गेण
p 19	L 14	„	ग्रामाः प्राथ्यन्त ...श्रयते ।	„	ग्रामाः प्राथ्यन्त ...श्रूयते ।
p 25	Verse 25 L 3	„	...फले	„	फल
p 27	L 4	„	...समयात्	„	...समयात्
p 28	Verse 2 L 1	„	आ शस्त्र...	„	आ शस्त्र...
	„ L 2	„	स्थापायात्	„	स्थापानात्
p 29	L 8	„	भूवेव	„	भूवेन
p 36	Verse 9 L 1	„	शिशिली	„	शिशिली
p 38	Verse 12 L 4	„	सृष्टीवने	„	सृष्टीवने
p 40	L 19	„	नमावितनू ।	„	नमावितनू ।
p 43	L 9	„	अन्तर्गपतित	„	अन्तर्गपतित
p 48	L 4	„	परपरत्र रुष्टी	„	परपरत्र रुष्टी
p 60	Verse 3 L 2	„	पुरुषसहस्र	„	पुरुषसहस्र
p 62	L 24	„	याज्ञसेन्य	„	याज्ञसेन्या
p 67	L 7	„	लज्जावगुण्ठानां	„	लज्जावगुण्ठानां
p 70	L 12 end	„	परिति	„	पितरि
p 73	1st line	„	lie upon [all]	„	lie upon us [all]
p 75	Verse 15 L 2	„	यजनमन्त्र	„	यजनमन्त्र
p 77	Verse 13 L 2	„	काश्चन	„	काश्चन
p 82	L 7	„	सनाप्ये	„	सैनाप्ये
p 99	Trans. L 5	„	owing to in the	„	owing to the
p 103	Verse 2 L 3	„	दु.भा.पम्य	„	दु.भा.पम्य

## II

p 132 Verse 15 L 2 for	चिनतोऽह	1001	चिनतोऽह च
p 134 Verse 1 L 1 „	शल्यानि	„	घृतराष्ट्रः- शल्यानि
p 138 L 7 „	प्रति(at the end)	„	प्रति प्रतिरूप- मुपदेशम्।
p 141 Verse 8 L 3 „	शतामात्मजा	„	शतमात्मजा
p 152 L 8 „	अतुल्यनीय	„	अतुल्यनीय
p 153 Transl L 5 „	salutation	„	salutation
p 155 Verse 32 L 1 „	भवन्तौ	„	भवन्तम्
p 157 V, 38, 1 „	...पयत्यार्यः।	„	...पयत्यार्यः।
p 161 Verse 41 L 3 „	स्कीताच्छोका	„	स्कीताच्छोका
p 164 L 5 „	प्रियमावेद	„	प्रियमावेद
L 7 „	...म्बरकण	„	...म्बरकण
p 166 Verse 6 L 1 „	नन्	„	नून
p 169 L 28 „	धार्तराष्ट्रपक्षद	„	धार्तराष्ट्रपक्षद
p 188 L 12 „	माथेन प्रति	„	नाथेन प्रति
p 199 L 24 „	तातस्तस्या	„	तातस्या
p 203 Verse 34 L 4 „	दीर्घप्रवात	„	दीर्घप्रवात
p 206 L 12 „	मूर्धजाः	„	मूर्धजाः
L 12 „	समीप	„	समीप
p 208 L 11 „	कुतोऽद्यापि	„	कुतोऽद्यापि